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University of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL  
DEPARTMENT

FOR THE YEAR 1937

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BANGALORE

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RAMESVARA TEMPLE, NARASAMANGALA—NORTH-VIEW OF TOWER (p. 30).

# ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1937.

## PART I—ADMINISTRATIVE.

**Staff.** There was no change in the staff. Dr. M. H. Krishna, M.A., D. LITT. (Lond.), continued to be the Director of Archæology in addition to his professorial duties at the University.

**Tours.** The Director toured in the Heggadadēvankōṭe, Guṇḍlupet, Chāmarājanagar and Nanjangud Taluks of the Mysore District and Shimoga, Channagiri and Honnāli Taluks of the Shimoga District, and Harihar and Chitaldrug Taluks of the Chitaldrug District for the purpose of collecting epigraphs and information about architecture and also for inspecting the monuments for conservation purposes. The Assistant to the Director toured in the Bēlūr and Arsikere Taluks of the Hassan District and Chāmarājanagar and Guṇḍlupet Taluks of the Mysore District mainly for the study and collection of inscriptions.

Among the ancient sites studied were Channagiri, Chitaldrug, Kittūr and Hale-  
**Exploration and Con-** **ment.** Of the monuments studied two deserve special  
**servation.** **servation.** The Arkēśvara temple at Hale-Ālūr has numerous relievo sculptures of about the Chōla period. The Rāmēśvara temple at Narasamaṅgala is a unique monument with some very fine sculptures. Its brick tower resembles the towers of the Nandi temple in many ways and suggests that the structure is more than a thousand years old. The conservation of monuments was attended to and the work of preserving the temples at Bēlūr and Halebīḍ was pushed on with the co-operation of the Public Works Department and of the Committee appointed by Government for their renovation.

The total number of inscriptions collected during the year is about seventy-five, the majority of which have been edited by the Assistant, Mr. R. Rama Rao, with the help of the Pandits and under the Director's instructions. Among the important finds may be mentioned an epigraph on the Dhvaja-stambha of the Kēśava temple at Bēlūr stating that the golden Khaga-dhvaja-stambha was set up by Jakkarasa,



son of Timmarasa, subordinate of the famous king Kṛishṇarāya of Vijayanagar. Another inscription at the same temple records a grant made to some Śiva temple near Bēlūr by Ballāḷa I, the Hoysala king in 1106 A. D. The Basavanpur copper plates of the Punnād King Skandavarman, which were published as No. 53 of 1936, were purchased for the department.

An interesting manuscript obtained during last year was the "Memoirs of

#### **Manuscripts.**

Hyder Ally from the year 1758 to 1770" by Eloy Joze Correa Peixoto, a Portuguese in Hyder's service. Its faintly visible writing was completely copied and the

manuscript was studied for review.

#### **Numismatics.**

About fifty interesting coins were acquired for the departmental collection and 141 electro-type casts were got prepared for the coin show case of the Government Museum, Bangalore. A detailed study was made of the Pāṇḍya coins.

#### **Publications.**

During the year the Annual Reports of the department for the years 1933, 1934 and 1935 were published and the report for 1936 was prepared and sent to the press.

#### **Library.**

From various sources including the Government of India Archaeological Department, about eighty-three publications were received as presentations or on exchange, among these being a set of the works published by the University of Washington on Anthropology and the Social Sciences (*vide* Appendix D).

#### **Exhibition.**

At the Sex-centenary celebrations of the Vijayanagar Empire at Hampi the department took an important part in the exhibition and the Director presided over the Historical Conference.

#### **Finance.**

The receipts and expenditure of the department under budget heads amounted to Rs. 16,793-4-6 and Rs. 16,793-4-6, respectively (*vide* Appendix E). A sum of Rs. 516-13-0 was realised by the sale of the departmental publications and photographs during the year.

#### **The work of the Department.**

The members of the staff and the Superintendent, Government Printing, Bangalore, co-operated enthusiastically in the production of the publications. The Director gratefully acknowledges the appreciative opinions and reviews that have been sent to him by various scholars and journals.

## PART II—STUDY OF ANCIENT MONUMENTS AND SITES.

### MATAKERI.

The village of Maṭakeri, Heggaḍadēvankōṭe Taluk is situated about 29 miles south-west of Mysore and at the confluence of the Tārakā and Kapilā rivers. About a furlong further up the Tārakā bridge and to the left of the main road between Mysore and Kārāpur, a cart-track leads to the place.

#### Situation.

### RĀMĒŚVARA TEMPLE.

The temple of Rāmēśvara<sup>1</sup> at the confluence of the rivers appears to have been constructed in three different stages :

#### History.

The liṅga with the main temple housing it, but excluding the front porch may be assigned, at the latest, to the reign of Kulōttuṅga Chōḷa whose inscription<sup>2</sup> has been found in the village. To this period may also be ascribed the Nandi, the balipīṭha and the dīpastambha, as also the five liṅgas and the Śaṅkaranārāyaṇa image enshrined in a row of cells at the north-western corner of the temple yard. The images of Durgā or Kāpālikā, Gaṇapati, Sūrya and Chandra kept in the navaraṅga of the main temple seem to belong to the same period.

The Pārvatī shrine with the beautiful image of the goddess, the mukhamanṭapa and the kalyāṇa-manṭapa belong to the Vijayanagar period.

The brick tower of the garbhagṛiha, the compound wall and other brick structures within the area hail from the 19th century.

Though the shrines are all simple in plan and the walls almost rid of ornamentation, excepting for a few rude figures, here and there, the following features appear to be important. The base-

#### Importance.

ment cornice is of the old type as also the eaves which have a sharp curve. The navaraṅga of the main temple is approached by flights of steps guarded, on the east, by yālis and, on the south, by elephants. Inside the navaraṅga the four central pillars are interesting specimens reminding us of Chōḷa work.

The Pārvatī image is beautiful, though it has a pointed hooked-nose, lips of the archaic smile type and exaggeratedly large hips.

But the most interesting image in the temple is that of Śaṅkaranārāyaṇa. Though ugly in proportions, the type is rare and of great value since, like the

1. It has been briefly noticed by the late R. Narasimhaachar in the Mysore Archaeological Report for 1913.

2. Ibid, page 34; also see supplement to Epigraphia Carnatica, Mysore District.



Veṅkatēśa figure, it furnishes another example of the Harihara form of images popular in the Chōla period.

The temple is a Muzrai institution but is much neglected. It deserves to be

#### **Conservation.**

given a start in conservation by the removal of the trees and plants which are grown even on the main structures; if necessary, 'tree-killer' may be supplied.

The monument, for the sake of the image of Śaṅkaranārāyaṇa, may be declared protected and included in class III. The confluence is 'picturesque amidst wild scenery' and a much-frequented holiday resort.

### **HEGGADADEVANKOTE.**

#### **ANCIENT TIMES.**

Heggadādēvankōṭe is the headquarters of a taluk. The fact that the Tārakā river flows here and the road passes from the south towards Hupsūr must have given some importance to the place in olden times, though there are very few ancient inscriptions. A re-study of its architecture, however, shows that it was a prosperous place as early as the Chōla and Hoysala times. It enjoyed perhaps a second period of prosperity under the Pāllegars until it was captured by the Mysore kings.

In the quadrangle of the taluk office is set up an image of Chandranātha which

#### **Chandranatha.**

has the crescent symbol on its pedestal. The figure is seated in yōgāsana and appears to be very old, possibly dating from about the 11th or 12th century A.D. It is

said to have been found when the site of the overseer's lodge was excavated. Its damaged nose and upper lip have been mended in plaster. A Śrīvaishṇava caste mark has been engraved on its forehead by bigots.

In front of the Varadarājasvāmi temple are to be found four potstone pillars of

#### **Hoysala Pillars.**

the lathe-turned and bell-shaped type. Very probably, they may have belonged originally to the navaraṅga of a Jaina Basti which must have been existing on the site of

the overseer's lodge, where the image of Chandranātha is reported to have been discovered.

The mediæval town which is about 300 yards square had a fort with four straight sides having corner and intermediate bastions.

#### **Mediaeval Fort.**

The wall about 15 feet high including the parapet above, was of earth and was defended by a deep outer moat.

The main gate was near the Ūramundala-Āṇjaneya temple and led to the chief street or *Rajavīdi* which extended to the Lakshmī-Varadarāja temple just behind which was the west gate with its Kōṭebāgilu-Āṇjaneya temple. The Ūramundala

Āñjaneya is a relieve figure in the striking attitude, about 4½ feet in height. In the north-east corner of the fort are the ruins of a deep and large kalyāṇi or pond.

### SŌMĒŚVARA TEMPLE.

Close by the Kalyāṇi pond stands a granite temple of Sōmēśvara.

The liṅga is perhaps an old one. But the rest of the temple including the garbhagriha, sukhāṇṣi and navaraṅga, and the Viṣṇu shrine on the north are all of granite and of the late Vijayanagar or Pāllegar times. The temple has no mukhamanṭapa. There is a porch to the south of the temple.

#### History and General Description.

In the temple are now kept small rude images of Chaṇḍikēśvara, Viṣṇu, Mahishāsuramardinī, Gaṇēśa, Sūrya and two Nandis and a nāga stone—which are all of the Pāllegar times. In the navaraṅga is also kept an image of Pārvatī, about 4 feet high, showing the goddess standing on a lion pedestal. The image though fully ornamented and with its hands having abhaya, padma, mātaṅgaphala and dāna attitudes, is poorly made, its facial expression being made ugly by a broad nose and a curved mouth. One point about the image is that the horse-shoe-shaped tōraṇa is of the same stone showing perhaps that the Chōla work was imitated in this respect.

### VARADARĀJASVĀMI TEMPLE.

The Varadarāja temple is the largest and most important of the monuments in the place. It appears to have been constructed in different stages. The main temple consisting of the garbhagriha, the sukhāṇṣi and the navaraṅga is an old granite structure of the 14th century. The pātālāṅkaṇa, the Lakshmī shrine, the prākāra and the cloistered verandah are of the late Vijayanagar period.

The basement has octagonal and other cornices. The pilasters on the outer wall, while being surmounted by vase and cushion-shaped mouldings, have brackets above with ribbed ornamentation.

#### Outer wall.

An interesting feature of this type of temple is that on the outer wall, the south-west and north faces of the navaraṅga, sukhāṇṣi and garbhagriha have shallow ornamental niches with canopies bearing lion-headed kīrtimukhas and surmounted by boat-shaped śikharas. Between the sukhāṇṣi and the garbhagriha on the outer side is a pillar arising out of a kalaśa and on the pilaster is a fine canopy with a śikhara.

#### Niches.



The eaves have a sharp curve and bear a row of lion-headed kīrtimukhas, while above the eaves is a row of lions and sea-horses. These horned sea-horses with crocodile snouts and fish bodies are an interesting feature peculiar to this type of temples.

**Eaves.**

Under the eaves is a rounded cornice bearing, here and there, relieve images of Hānumān, Garuḍa and Lakshmī-Narasimha, Yogā-Narasimha, and wrestlers (perhaps Hanumān wrestling with somebody).

**Relievo figures.**

The sōmasūtra has a finely shaped lead out issuing from a lion's mouth. The north wall, particularly of the garbhagriha and sukhānāsi has a fine appearance.

**Somasutra.**

The navaraṅga which originally had four granite pillars with sixteen-sided long shafts and ribbed brackets has been strengthened later on by two additional pillars.

**Navaranga.**

An open aṅkaṇa at the west end of the navaraṅga leads through the sukhānāsi doorway into the oblong sukhānāsi where the central beam has a fine ornamental work on its under surface. The structure here, both on the inside and outside, shows attempts at chiselling beautiful ornamental designs in low relief on granite pillars, beams, etc.

**Sukhanasi.**

The garbhagriha ceiling has a rounded cornice and rows of garlands carved on the faces of the corner stones and is finely designed and flat with a creeper and a padma in the centre.

**Garbhagriha.**

In the sanctum stands a fine stone image of Varadarāja, about 6½ feet high including pedestal and tōraṇa. The main image is that of Janārdana called Varadarāja. The god stands on a Garuḍa pedestal with a small-sized consort on each side.

**Main image.**

His hands are thus disposed: abhaya with padma, chakra, śaṅkha and gadā. Over the pilasters at the sides borne on ornamental brackets arises a fine tōraṇa with a beautiful creeper design and a high lion-headed top. It is supported by chakra on the right and śaṅkha on the left. In front of the image are metal coins of Viṣṇu with consorts which appear to date from the late Vijayanagar times.

The Lakshmī shrine contains an image of Lakshmī of the late Vijayanagar period.

**Lakshmi.**

The surroundings of the temple are overgrown with vegetation. But the courtyard and the rest of the temple are in good condition.

**Conservation.**

The temple is an ancient structure with a beautiful image and deserves to be looked after. The peepul and other plants growing over the roof should be removed. The structure is quite sound and will not involve much expenditure. It may be given a compound wall all round





1. RAMESVARA TEMPLE, KITTUR—BASE OF LION PILLAR (p. 7).



2. RAMESVARA TEMPLE, KITTUR—BULL (p. 8).



3. RAMESVARA TEMPLE, KITTUR—TANDAVESVARA (p. 8).



4. LAKSHMINARAYANA TEMPLE, RAGHAVAPURA—VISHVAKSENA? (p. 15).



and conserved as a second class monument. The yāgaśāla and pākaśāla for the temple may be constructed in the south-east corner of the enclosure. The priest must be told not to live inside the navaraṅga as he is doing now. The goddess' shrine may be provided with a battened wooden door to prevent the bats from entering.

## KITTUR.

### RĀMĒŚVARA TEMPLE.

The temple of Rāmēśvara is the most important monument now standing in Kittūr. It has been briefly described in the reports of this department for the years 1913 and 1931. A study of its present structural condition along with inscription No. 56

**History.** (Epigraphia Carnatica IV, Heggadadevankote Taluk) would suggest that the temple was almost entirely rebuilt in the early part of the 19th century by Kempa-dēvājamma, mother of Aḷiya Liṅgarāj Urs. But in the course of its construction a large number of the old pieces of earlier days have been utilised. A detailed study would help us to classify these pieces as follows :—

The Rāmēśvara liṅga, the Mahishāsūramardini figure in the navaraṅga, the dvārapālas of the south door, the large bull in the courtyard, the elephant and lion bases of pillars in the porches of the gateways can only be assigned to a period earlier than the Chōḷa. They come from the late Gaṅga period. The lion base of pillar (Pl. II, 1) indicates Pallava connections. Chāmuṇḍā suggests connections with the Nolambas who have given us a Chāmuṇḍā of similar design at Nandi and with the Chōḷa Chāmuṇḍā of Binnamaṅgala. The octagonal cornice of the garbhagṛiha basement, the sixteen-sided pillars of the navaraṅga, the two east pillars of the navaraṅga with their eight-ribbed sides, the navaraṅga eastern doorway with its low-relief sculpture of Yakshas, dancers and scroll work, the pillars of the east porch and particularly their capitals, the *baḷi pīṭha* pillar with its vase-top, and low-relievo sculptures appear to belong to the Chōḷa days or the 14th century ; whereas the temple as it now stands with its stones marked in modern Kannaḍa figures and its brackets made of pieces of old ornamented pillars and the numerous smaller sculptures in the navaraṅga and the Viṣṇu shrine belong to the 19th century.

The Rāmēśvara temple is a granite structure facing east, standing in the middle of Kittūr. Its compound of modern bricks is entered by two small porches on the south and the east. **General Description.** These porches contain old elephant bases and fluted pillars mixed up with modern materials. In the compound are the main temple, the Pañchaliṅga shrine on the west, the Pārvatī shrine on the north and the Nandi shrine on the east.



The main temple consists of a garbhagṛiha, a sukhanāsi with a middle cross beam, a navaraṅga of six pillars and a northern sanctum and an eastern porch of three aṅkaṇas and a southern porch of one aṅkaṇa.

#### Main Temple.

The east doorway of the navaraṅga is an elegant piece of granite work. The south doorway is guarded by two Śaiva dvārapālas whose figures are peculiar. Their fanged mouths are open and their legs are crossed and their backs bent in a vigorous jumping attitude. Their broad feet, their hands, their muscular thighs and calves, their broad chests, etc., are clearly carved adding a touch of realism to their otherwise grotesque shapes. They are fine pieces of sculpture.

#### Its Navaranga Doorways.

In the navaraṅga are a number of sculptured figures mostly belonging to the 18th or 19th century: Sūrya, Chandra, Gaṇeśa, Nāgas, etc. Three of the most interesting figures are: Annapūrṇā seated with bowl in left hand and ladel in right, Mahishāsuramardīnī standing in samabhaṅga on the head of buffalo, and Bhṛīngī with horse's head. In the north cell of the navaraṅga are kept three sets of copper images.

#### Images.

1. Tāṇḍavēśvara—an old image with a modern consort. (Pl. II, 3).
2. Chandraśekhara and consort—modern.
3. Chandraśekhara and consort—an old image in *tribhaṅga*, greatly worn out. The pose is fine. It may be acquired for the museum.

Behind the north cell with entrance from the outside is the Viṣṇu shrine containing an image of Janārdana with consort and two copper groups of Veṅkaṭeśa with consorts. The Pārvatī shrine contains also a 19th century image.

#### Minor Shrines.

The Nandī facing Rāmēśvara is a beautiful piece of sculpture depicting a young bull of the "Baroda breed." (Pl. II, 2). Its finely worked small snout, slightly curved horns and thin girths are peculiar.<sup>1</sup>

#### Nandi.

The village is said to be an inam of the family of Aḷiya Liṅgarāj Urs. They may be exhorted to contribute liberally and keep the temple in good repair by removing the plants from the compound and the roof.

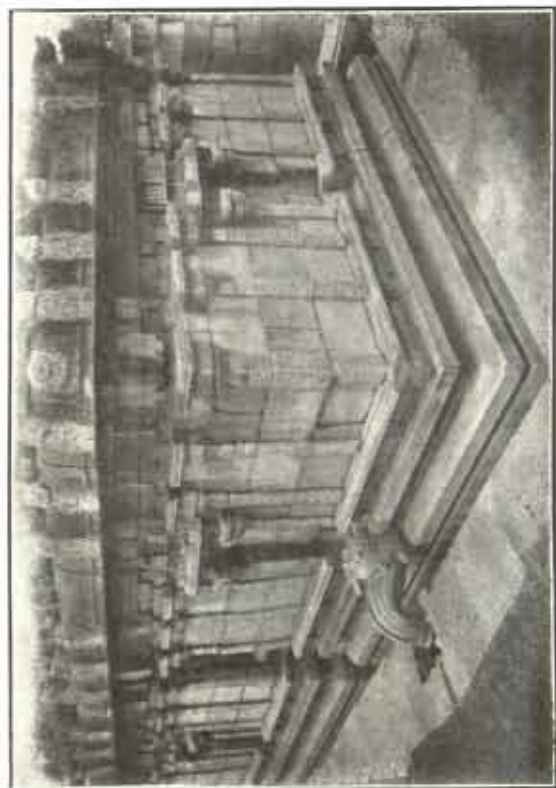
#### Conservation.

### JAIN BASTI.

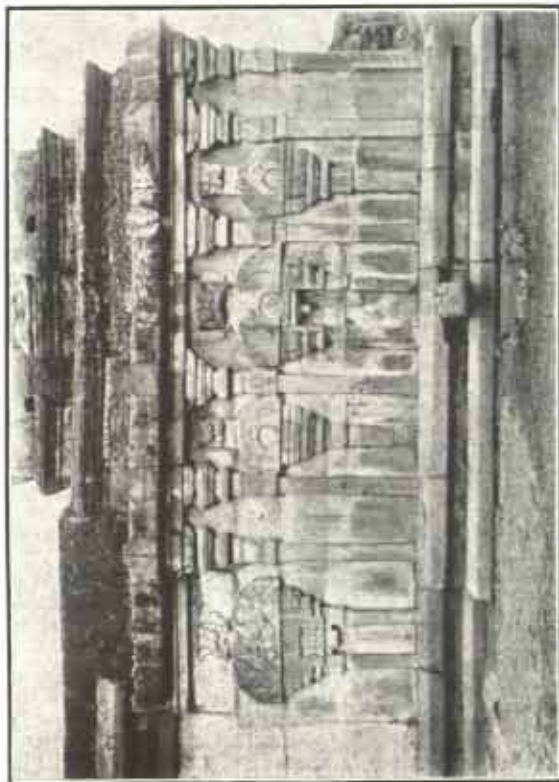
About 70 yards to the south of the Rāmēśvara temple is a tiled house which is serving as a basti for a standing image of Śrī Pārśvanātha. A large damaged

1. See also notes on the bull at Narasamangala, p. 35.

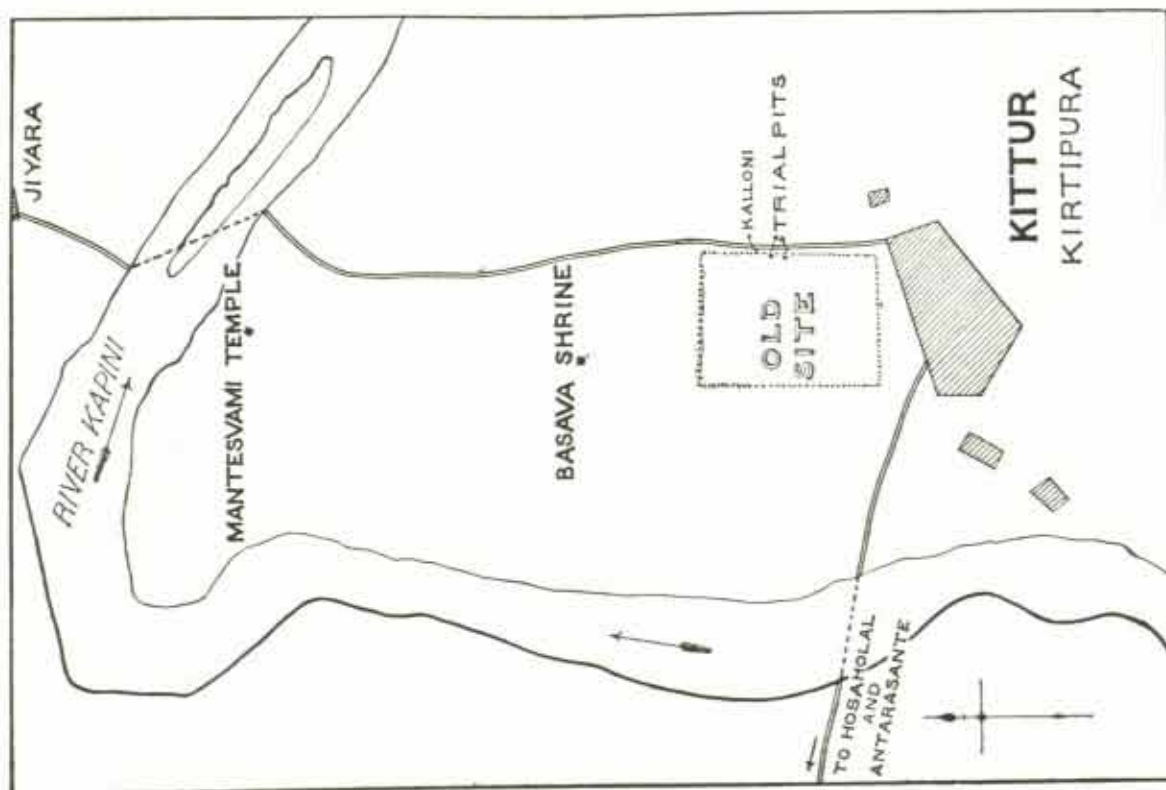




2. LAKSHMINARAYANA TEMPLE, HAGHAVAPURA—NORTH-WEST VIEW (p. 14).



3. VARADARAJA TEMPLE, HANGALA—NORTH WALL (p. 17).



1 (P. 9.)

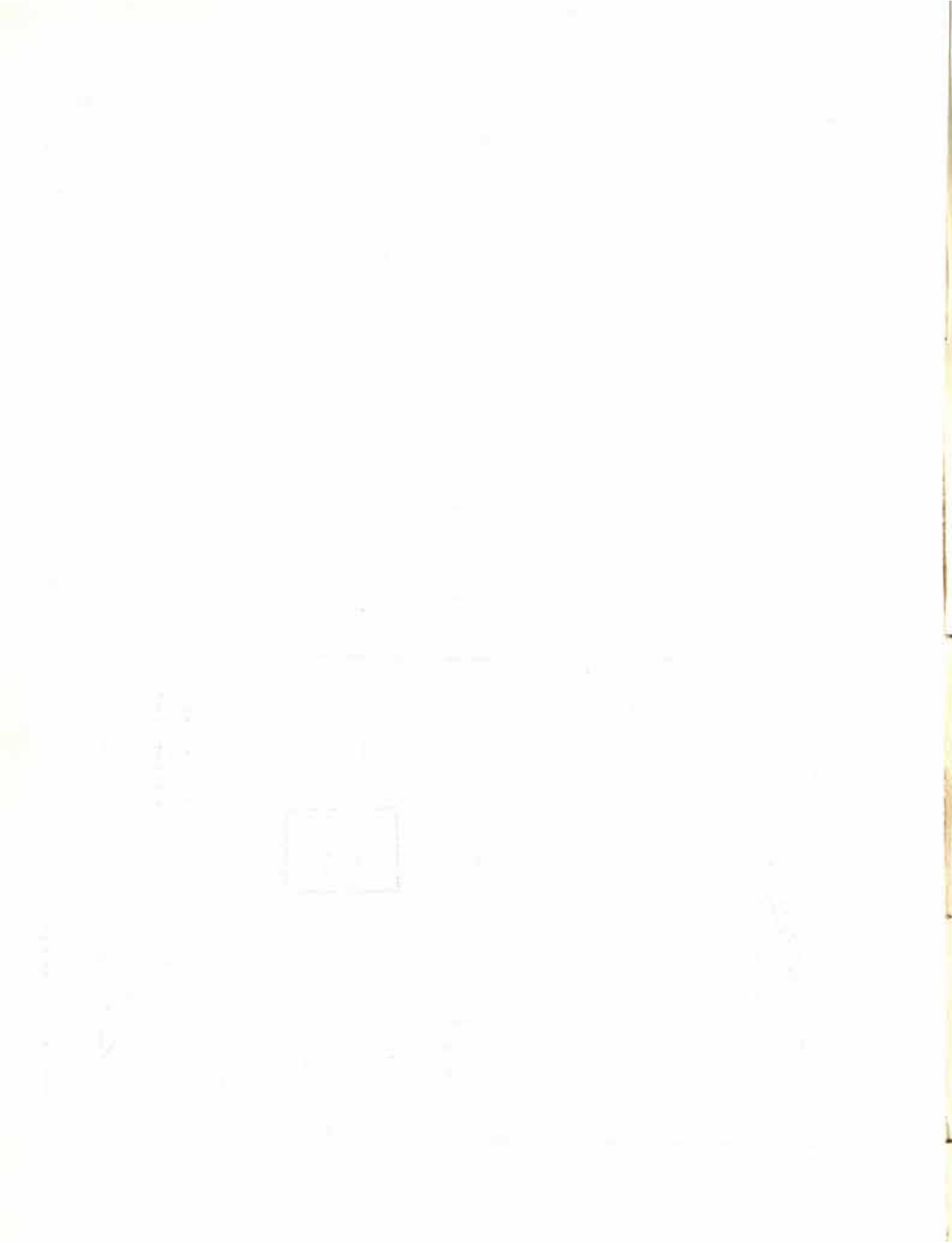


image is lying in front of it in the bushes. It has two hands and one face, not three faces as stated in M. A. R., 1913, P. 23 and appears to be the figure of a Śaiva dvārapāla, not Kubera, as stated by R. Narasimhachar. Its pair was found near the Basavaṇṇana-guḍi.

### ANCIENT SITE OF KĪRTIPURA.

Immediately to the north of Kittūr and extending about half a mile east to west and north to south is a high ground sloping towards the north. (See Pl. III, 1). It is cut into two by the cart-track leading to Jīyāra next to which is the water course known as the Kaḷḷōṇi which reveals here and there walls and basements of bricks of large size and fine quality.

On the high ground to the east in the field of Doḍḍaṇṇa and others small gold bits are said to have been found. All over the high ground can be picked up potsherds of reddish hue, brickbats and beads of various kinds and imitation corals made of red faience.

The field belonging to Mr. K. Anantaramiah, Assistant Professor of the University, is especially rich in these finds. Two pits sunk here in 1931 showed at a depth of about 2½ feet a pavement of kiln-burnt bricks placed on edge.

The finds extend to Basavaṇṇana-guḍi on the northern slopes where appears to have existed an old temple of about the Chōḷa times. Its round-headed liṅga, damaged trap stone bull, round pillar of the balipīṭha and one dagger-bearing dvārapāla with a damaged face are yet standing without any roof or cover over them. The Śaiva image lying in the bushes near the Pārśvanātha basti appears to be the pair of this dvārapāla.

Excavation on and near Mr. Anantaramiah's field, particularly in the form of a trial trench carried diagonally across it and extending from the Kaḷḷōṇi north-westwards, is suggested.

### SARGUR.

#### SOMĒŚVARA TEMPLE.

Sargūr was last visited in 1913 and brief notes were published about the monuments in the place in the report for that year.

To the north-east of the village close to the bend of the river Kapilā, stands the temple of Sōmēśvara which is in a dilapidated condition. It has a garbhagṛiha, a sukhanāsi and a hall of three aṅkanas north to south and only one east to west and a corresponding porch to the east.

#### General Description.

There is very little evidence of any antiquity in the temple except a small maṇṭapa of four pillars on the east which perhaps contained an image of Nandi. The pillars are of the round

#### Age.



Chōla type with the pot moulding. On the north is an old damaged image of Durgā. Very probably the temple dates from the Chōla times, though it is unimportant as a piece of art work.

In the sukhānāsi are kept images of the Saptamātrikās, Gaṇēśa, Sūryanārāyaṇa, Durgā and a Nandi. There were also found one līngamudre-kallu, and three slabs, each about seven inches to nine inches square, bearing modern Kannaḍa inscriptions

Images. which are unimportant.

### LAKSHMĪ-NARASIMHA TEMPLE.

The Lakshmī-Narasimha temple which is situated in the centre of the village is a structure probably of the 17th century. An inscription, E. C. IV, Hg. 49, which belongs to the reign of Kaṇṭhīraṇa Narasarāja Vāḍiyar mentions an endowment to the temple.

The temple contains a garbhagṛiha, a sukhānāsi and a navaraṅga of nine aṅkaṇas and a porch and pātālāṅkaṇa, with a mahādvāra at some distance to the east. To the left of the shrine there is a smaller shrine of Lakshmī of about the same time. Though the doorways show good workmanship, they are of the early Mysore type. The Lakshmī-Narasimha group with its tōraṇa is all of one stone.

Archæologically the temple is not important, but since it is the largest Hindu temple in the neighbourhood and Sargūr is a large prosperous place with a good Vaishṇava population and many weavers, the temple deserves a more generous muzrai grant. It has been recently repaired. The Lakshmī shrine may also be repaired, a compound wall added and the kitchen and the yāgaśāla constructed in the south-east corner of the temple. This would enhance the usefulness of the temple.

On the whole, the antiquities of Sargūr are a little disappointing. Two new inscriptions were found on the sides of the Hanumān and Garuḍa images kept on either side of the sukhānāsi doorway of the Lakshmī-Narasimha temple.

Inscriptions.

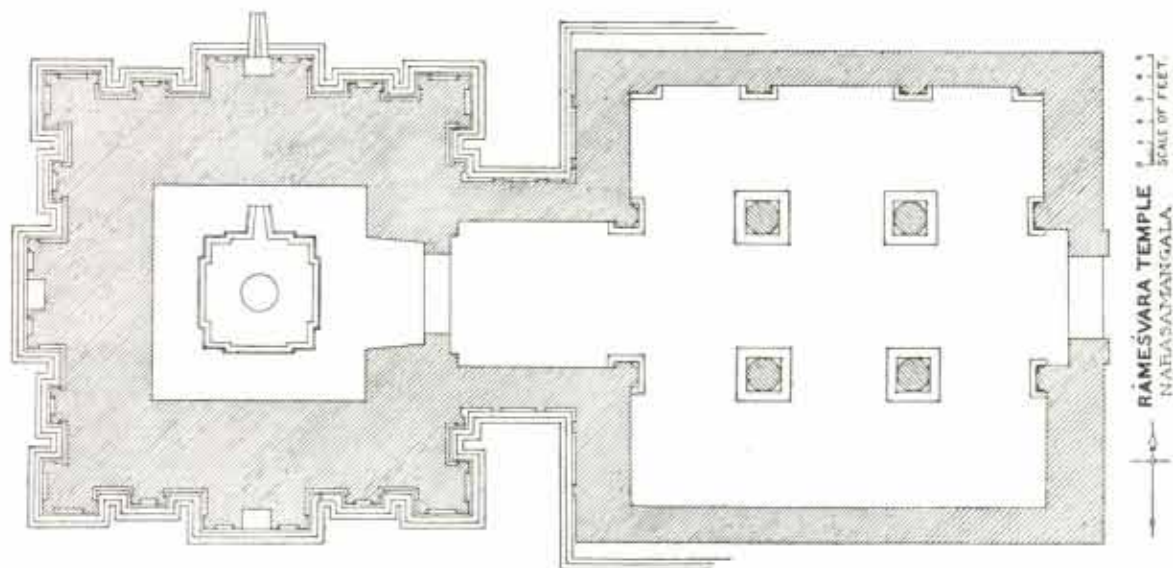
### MULLURU.

#### LAKSHMIKĀNTASVĀMI TEMPLE.

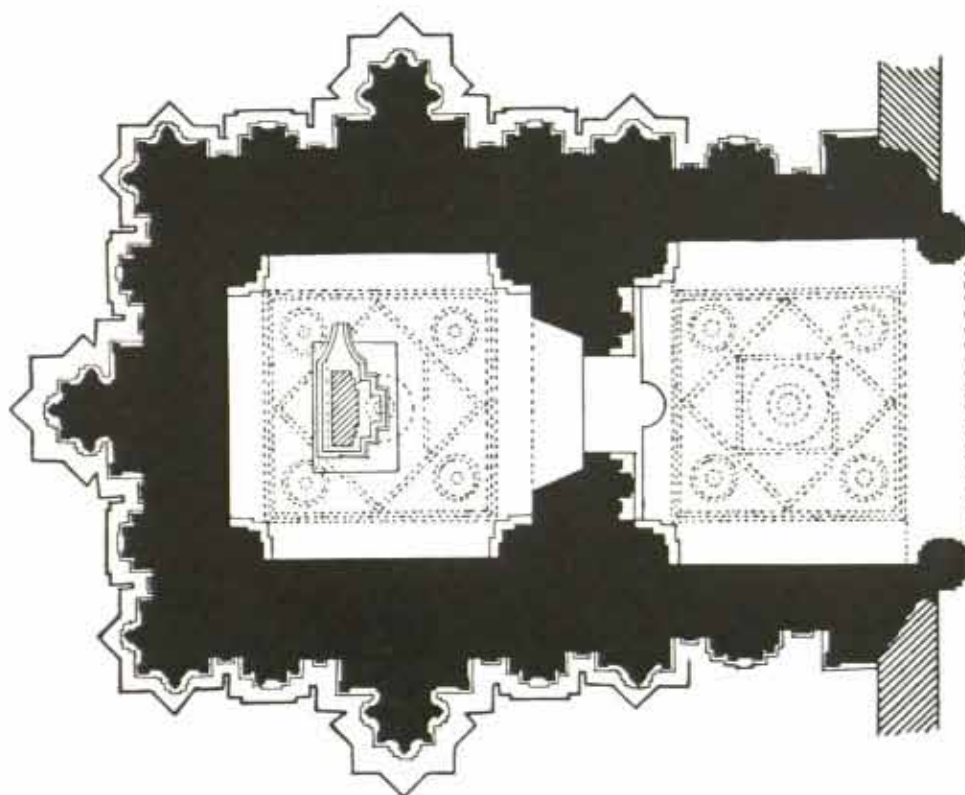
About two furlongs to the south of the village of Muḷḷūr stands on a high ground the temple of Lakshmīkānta in the centre of what was originally a fort.

Situation.





2. (P. 28.)



1. (P. 11.)



The structure as it stands has an ornate garbhagriha of soapstone in the Hoysala style and a navaraṅga and mukhamanṭapa (Pl. IV, 1) of granite evidently constructed about 1625 A. D. when the lamp pillar and gateway were put up as shown by an inscription upon the lamp pillar.

**General Description  
and History.**

The outer view of the Hoysala portion is peculiar since it has a square shape with the centre of each side and each corner having a star-shaped projection.

**Outer View.**

The basement is made of five cornices of the unworked dentil kind most of which were intended to receive leaf ornamentation or makara heads.

**Basement.**

The wall is divided into the upper and lower portions by an eaves-shaped dentil cornice with nail-headed drops. The upper portion of the wall has towers borne on single and double pilasters and having various interesting Hoysala shapes.

**Wall.**

**Eaves.**

The eaves have dentils and nail-headed drops.

The general look of the exterior is highly interesting in a country which is comparatively bare of fine work.

**Wall Images.**

The large images on the walls are, commencing from the south-east :—

Dancing Kubja

Lakshmī-Nārāyaṇa with female attendants

Tāṇḍava-Gaṇapati with drummers

Nārāyaṇa standing—(śankha, padma, gadā and chakra)

Mōhinī

Three partly worked figures, of which the central one is perhaps Dhantari (?)

Kōṇḍa-Rāma (partly worked)

Kēśava (partly worked)

Pāṇḍuraṅga

Tāṇḍava-Sarasvatī

Yaksha, dancing

Lakshmī-Narasimha

Ugra-Narasimha at back of temple

Vishṇu standing

Mōhinī and monkey

Sūrya (unworked)

Amara-Nārāyaṇa

Bali and Vāmana

Trivikrama

Mōhinī with mirror  
 Arjuna shooting fish  
 Nāga with shield and sword  
 Indra on elephant  
 Dakṣiṇāmūrti  
 Vēṇugōpāla  
 Kālīṅgamardana  
 Brahma seated, holding rosary and phala  
 Lakshmī-Nārāyaṇa on Garuḍa  
 A couple at love  
 Viṣṇu standing, unfinished  
 Rati with attendant  
 Manmatha  
 Kōdaṇḍa-Rāma or Lakshmaṇa

Above Hayagrīva under the tower is an image of Vēṇugōpāla.

The tower is said to have been standing about 20 years ago and to have been

**Tower.** struck by lightning and brought down.

The mukhamantapa is one of three aṅkaṇas north to south and one east to west and is a 17th century structure. So also appears to be the navaraṅga in spite of its cylindrical roughly shaped granite pillars.

**Mukhamantapa and Navaranga.**

The sukhanāsi, however, with its ornate indented square pilasters and its ceiling with a shallow padma dome and a padma pendant, and the garbhagriha with its ornate jambs, its Gaja-Lakshmī lintel and the cornice above and also the garbhagriha ceiling with its padma dome and pendant are all pure Hoysala work.

In the sanctum on a Garuḍa pedestal stands an image of Nārāyaṇa (5½') holding śankha, padma, gadā and chakra and supported by a

**Main Image.** consort on each side. The tōraṇa and the group generally are much less ornate than the usual Hoysala work and

could probably be assigned to an earlier date. The shape of the symbols and the plain nature of the tōraṇa, the conical kirīṭa and the show of folds on the drapery are unusual to Hoysala work and common to Chōla work. Perhaps the Hoysalas, found the image of earlier times and built a fine temple over it.

In the navaraṅga are kept the vāhanas of the deity, viz., Hanumān, Garuḍa and the Horse, an image of Nammālvār and two Nāga groups.

**Vahanas, etc.**

The pillar in front of the temple is a lofty one of 1625 A.D. and about 30' high. It is of good workmanship and massive.

**Garuda Pillar.**



There is a stone oil mill in the south-east corner of the main temple.

#### **Oil Mill.**

In a recently built house in the village is kept a metal (bronze) image of Janārdana (padma, chakra, śaṅkha and gadā) which appears to hail from the Chōla times as suggested by the general slimness of the image, the disposal of the fingers holding chakra, the ears, the kirita and the drapery. Very probably it was the original utsava-vigraha of the temple. It has a particularly fine face, though it is slightly worn out. His consorts are, however, unmistakably of the Pāllegār days.

#### **Utsava Vigraha.**

The plan of the temple is peculiar. The villagers are prepared to give a contribution for the restoration of the tower about which they are very keen. Since there is no such ancient and ornate structure in the neighbourhood, the temple is

#### **Conservation.**

worthy of preservation as a third class protected monument. Government may consider its conservation.

### **KOTEKERE.**

About three miles north of Bēgūr is the village of Kōtekere in the Guṇḍlupet Taluk. There are four temples in it, *viz.*, of Vēṇugōpāla, Chandramauḷēśvara, Gaṇēśa and Rāmēśvara.

#### **Temples.**

#### **VĒṆUGŌPĀLA TEMPLE.**

The largest of the temples is that of Vēṇugōpāla. It is entered by a large granite mahādvāra. The building has a narrow mukha-

#### **General Description.**

maṇṭapa of 1×3 aṅkaṇas and a navaraṅga of the Vijayanagar type with pillars bearing images of Yōgānarasimha, Garuḍa and Hanumān and having three towered cells at the back. The south and north cells have a sukhanāsi and a garbhagṛiha.

In the south cell is a small stone image, 3' high, of a seated goddess (abhaya, padma, padma and dāna) with a swan on the pedestal.

#### **South Cell.**

The vehicle must be a mistake for padma.

#### **North Cell.**

In the north cell are the images of Namālvār and Rāmānuja.

The main cell which is guarded by two relieve dvārapālas has two plain sukhanāsis. The main image is that of Vēṇugōpāla with a

#### **Main Cell.**

consort on each side and Garuḍa and cows on the pedestal.

The tōraṇa is peculiar and has Ādiśeṣha spreading his hood over the god's head.

#### **Main Image.**

The front hands hold the flute, while the back hands hold by the tip of the fingers chakra and śaṅkha.

Above the dvārapālas and over the doorway is a stucco of Raṅganātha with Śrī, Kāvērī and Gautama. The temple is said to have been constructed by two Vaiśyas, Chinnada Kōmāla Seṭṭi and Beḷliya Kōmāla Seṭṭi and their families. It is a large structure in good condition. The three vimānas over the temple are peculiar in a Vijayanagar structure.

**Stucco Image.**

**OTHER TEMPLES.**

The Chandramauleśvara and Gaṇeśa temples are small one-aṅkaṇa structures having a triśūla and a Gaṇeśa image, respectively.

**Chandramaulesvara and Ganesa.**

The Rāmēśvara temple is an insignificant structure of Vijayanagar times consisting of a garbhagṛiha, sukhanāsi and navaraṅga of six aṅkaṇas. The structure is very much dilapidated.

**Ramesvara.**

The Chaluvārāyasvāmi temple is a simple mono-celled structure with a brick tower above it and a mukhamanṭapa. Instead of the image a pair of feet on a high pedestal is enshrined in

**Chaluvaraya.**  
the cell.

**RAGHAVAPURA.**

Rāghavāpura is a road-side village about six miles to the north of Guṇḍlupet on the Bangalore-Ooty Road. It is a fine little place with a considerable antiquity.

**LAKSHMĪ-NĀRĀYAṆA TEMPLE.**

The largest temple of the village is called the Lakshmī-Nārāyaṇa temple and occupies an important place in the centre of the village and is visible from the road. It has no tower but has a garbhagṛiha, two sukhanāsis, a navaraṅga, a prākāra wall and a dvāramanṭapa. (Pl. V, 2). The temple consisting of the garbhagṛiha and the inner sukhanāsi is almost a twin of the corresponding part of the Varadarāja temple at Heggadadēvanakōṭē. Its outer wall has several interesting features.

**General Description.**

The basement is formed of three finely twisted cornices among which the octagonal cornice is conspicuous. The wall has ornamental niches bearing ornamental śikharas of the boat or square shape and pilaster-bearing kalaśas, while at regular intervals its face is relieved by square-planned pilasters bearing biscuit-shaped mouldings. (Pl. III, 2). These pilasters have ornamental creeper ornamentation, above which are, in order, the pot-shaped, the biscuit-shaped and the lotus-shaped mouldings, and the ribbed bracket.

**Wall.**



The eaves are sharply curved and relieved at every two or three feet by lion faces from which flow out creeper designs which appear to be leading on to kīrtimukha arches. Above the eaves on

#### **Eaves.**

the sides of the roof are rows of lions, śarabhas (long snouted and having horns) and makara heads. The roof has now disappeared.

On the north is a sōma-sūtra, shaped like a tiger from whose open mouth springs the creeper which conducts the water out.

#### **Somasutra.**

There is a fine image of Vishvaksēna (?) seated in sukhāsana and placed on a Garuḍa pedestal in the north cell of the outer sukhānāsi and is an example of high class workmanship. (Pl. II, 4).

#### **Outer Sukhanasi**

#### **Vishvaksena.**

It is only about 4 feet high and the god (who holds abhaya with padma, chakra, śaṅkha and gadā) has his foot resting upon a lotus flower whose leaves and stalk are also seen. The dignified and peaceful face, the beautiful contour of the body, the finely contrasted chest and waist and the elegant limbs, the drapery with conventional folds and subdued ornamentation show that the sculpture is not inferior to the best Hoysaḷa workmanship. The tiara is conical instead of rising in tiers and the tōraṇa is well designed, though not exuberantly carved. Since three of the fingers of the left hand holding the mace are broken, it is not being worshipped. Any museum ought to be proud to have it in its collection.

In 1321 A. D. Nārāyaṇa Daṇḍāyaka made the village which was originally called Gommaṭahaḷḷi into an agrahāra named Rāghavāpura

#### **Garbhagriha: Main**

#### **Image.**

after his father Rāghava Daṇḍāyaka and set up the inscription which is about 80 yards to the east of the temple.

He appears to have set up the soapstone image of

Nārāyaṇa (śaṅkha, padma, gadā and chakra) perhaps since he bore the god's name. The image stands in samabhaṅga with a consort on each side under a tōraṇa bearing the ten avatāras after the usual Hoysaḷa fashion. It has a hooked nose and a mouth whose corners are turned up giving the centre of the upper lip an arc-like projection and the mouth a kind of archaic smile. This smile is characteristic of the images produced in the early Vijayanagar period. All the three gods wear visible lower clothes and one of the goddesses has a breast-band. This shows that the influence of the Dravidian style was already becoming conspicuous in Hoysaḷa sculptures. Among the ten avatāras, Vēṇugōpāla takes the place of Buddha between Balarāma and Kalki.

The dome over the head of the god bears a shallow padma. The inner sukhānāsi has the characteristic partition beam and the

#### **Other Architectural**

#### **Features.**

underground cellar with its slab sliding on grooves. The outer aspect of the maṇṭapa has nothing remarkable. But the pillars inside are peculiar. Out of the square

bottom rises an octagon ornamented with petal designs and from it arises a slightly tapering cylinder which is surmounted by a bracket bearing ribbed ornamentation. The prakāra wall of granite appears to have been intended to make the front into a large cross-maṇṭapa with a verandah around the temple serving as a kattale-pradakṣiṇa. Corresponding to the sōmasūtra of the main temple this verandah has an outlet for water which is made to fall upon a pot-bellied relievo figure which appears to represent either Nārāyaṇa Daṇāyaka or his father. The prakāra has on the south wall a pierced stone window. Outside the mahādvāra there is a 'T' shaped dvāramaṇṭappa with three sets of steps guarded by lions from whose mouths spring ornamented creepers. The pairs on the north and south are remarkable for their fine execution.

In the sukhānāsi are kept the images of Nammālvār and Bhāshyakār which are of a later period.

In the Vijayanagar period the south portion of the outer navaraṅga received the image of Lakshmī. The goddess is seated in padmāsana with drapery showing breast band and bears the archaic smile. Her hands are in abhaya, padma, padma and dāna with the cross designs on the palm. The tōraṇa has bird-like makaras from which spring forth a creeper, etc.

#### Lakshmi Image.

### RĀMĒŚVARA TEMPLE.

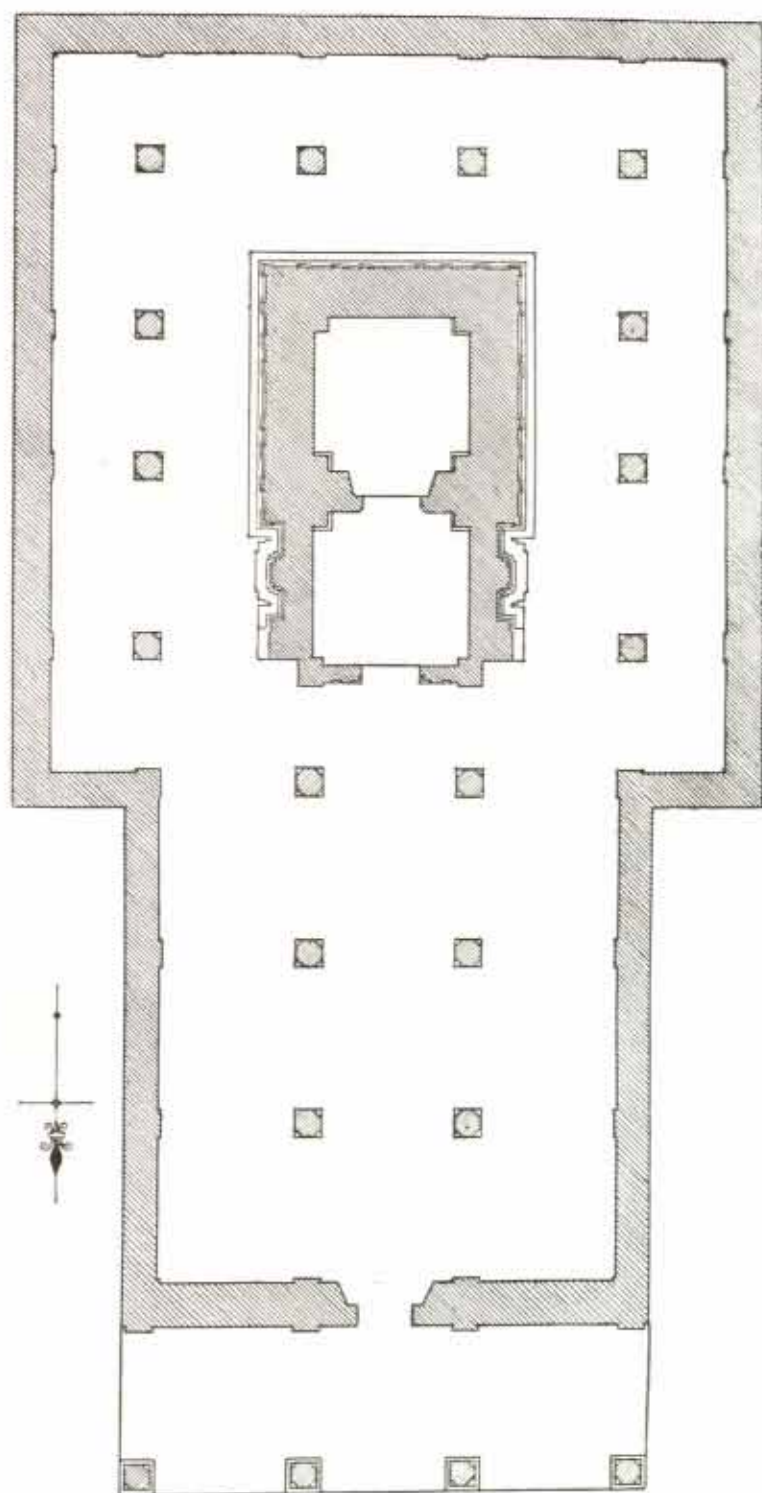
Nārāyaṇa Daṇāyaka appears to have also provided the village with a Śiva temple near the north gate of the old fort wall leading towards the tank. It is only slightly east of north to the Viṣṇu temple. It has a garbhagriha of one aṅkaṇa and a porch of three, with cylindrical granite pillars as in the dvāramaṇṭapa of the Viṣṇu temple. It contains the Rāmēśvara līṅga and a few small sculptures, the most interesting of which is one of Mahishāsura-mardīnī standing in samabhaṅga on the head of a buffalo as at Nandi, Binnamaṅgala and Kittūr. The pose is peculiar.

To the north of the village is a long, narrow and deep tank called Lakshmaṇa-samudra by Nārāyaṇa Daṇāyaka and provided with three shrines, one of which bears Gaja-Lakshmī on the lintel and evidently hails from the Hoysala times. It obtains its water from the rainfall on the hills to the west and has been useful for irrigation.

#### Lakshmana-samudra.

Near the Rāmēśvara temple appears to have been the old north gate or water gate of the village and here are a large number of slabs some of which bear māsṭikals and vīraḡals among which may be mentioned a relief of Rāvaṇa with ten heads and four hands. A new inscription of nine lines engraved on a granite slab, about 4½" × 3", was also found. The characters are of the 16th century.

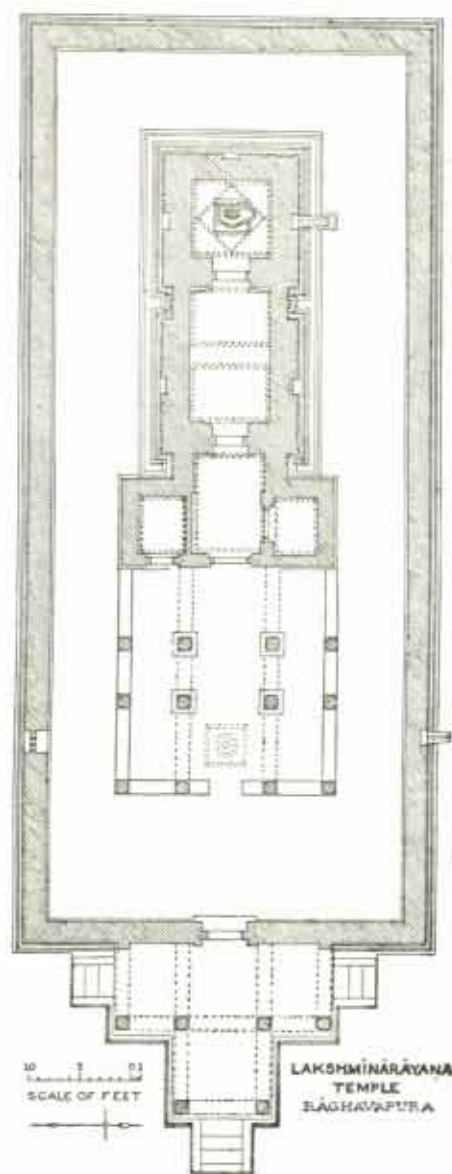




GOPĀLA TEMPLE  
GOPĀLASVĀMI HILL

1. (P. 18.)

*Mysore Archaeological Survey.]*



LAKSHMINĀRĀYAṆA  
TEMPLE  
BĀDHAVĀPURA

2. (P. 14.)



## HANGALA.

### VARADARĀJA TEMPLE.

Hangala is a prosperous roadside village about 6 miles to the south of Gundlupet on the Mysore-Ooty Road. The most important monument in the place is the temple of Varadarāja.

It has a garbhagṛiha, a sukhanāsi, two four-pillared inner navaraṅgas and a narrow maṇṭapa in front. Structurally it belongs to at least three periods.

#### Description.

The garbhagṛiha and sukhanāsi have worn out octagonal cornices on their basement and their outer walls are decorated with a number of niches and canopied pilasters. But the tops of these canopies have generally horse-shoe-shaped domes with interesting floral and other ornamental designs and definitely horse-shoe-shaped inset spaces. (Pl. III, 3). Among the ornamental designs are also found warriors either defending themselves standing back to back or fighting their enemies.

#### Outer Walls.

The eaves are sharply curved and have rows of horse-shoe-shaped kīrtimukhas either worn out or partly worked. This portion gives the impression of much antiquity and perhaps is to be assigned to the 11th century or even earlier. Some of the motifs remind us of Nandi more than of Binnamaṅgala and it is not impossible that this portion may be late Gāṅga instead of Chōla.

#### Eaves.

The image which now stands in the sanctum is that of Janārdana with abhaya-hasta and is generally called Varadarāja. (Pl. VII, 5). The image which is very much like that in Raghavāpura is more beautiful and has no archaic smile, being perhaps carved in the days of Narasima III Ballāḷa whose Tamil inscription is found on the basement cornice to the north of the sukhanāsi. This Hoysala image does not appear to have been the original image of the temple.

#### Main Image.

Could it be possible that in this sanctum originally stood the image of Mādhava (Varadarāja) now kept in the navaraṅga along with two images of Nammālvār? The image has abhaya-hasta and is in meso-relief. It now stands against the south wall of the inner navaraṅga. It is not very beautiful but it reminds us of the large image of Mādhava kept in the Madhukēśvara temple at Banavāsi. Its hands are thus worked: front right - abhaya with padma, the gadā being shown in the field to the right; right back and left back holding chakra and śaṅkha with two fingers; left front-the image appears to hold a lump of butter, which is very peculiar and has no parallel.

#### Madhava.



Since images of this type appear commonly in the temple at Talkād and at Banavāsi, the date 10th century may be suggested for the

**History of Temple.**

image and this may also be the date of the garbhagriha and sukhanāsi. The inner navaraṅga appears to be definitely of the Hoysaḷa period since it has round cylindrical pillars with wheel-shaped mouldings and domed ceiling and a doorway with projecting top cornices and indented square pilasters. About 1300 A.D. in front of this navaraṅga stood very probably a small porch with two sixteen-fluted pillars. These appear to have been used later in the Vijayanagar days for the south porch of the outer navaraṅga which with its pillars of cubical mouldings and octagonal connecting shafts and its eastern porch of a similar character is of about the 16th or 17th century. A new inscription was discovered on the outer octagonal cornice on the north side of the inner navaraṅga referring to the erection (?) of the tower in the year Śukla. The brick vimāna which now stands over the garbhagriha could thus perhaps be assigned to about the year 1629 A. D.

The temple is said to be leaky and the roof in the south-west corner of the navaraṅga requires to be repaired. The compound requires to be cleared of vegetation. The temple may be proposed to be included under Class II.

**Conservation.**

**HIMAVAD-GOPALASVAMI HILL.**

**GŌPĀLASVĀMI TEMPLE.**

The Himavad-Gōpālasvāmi hill which stands directly to the southwest of Hangala is reached by a bridle path, the distance from Hangala being about seven miles to the temple on the top of the hill. The chief object on the hill top is the temple of Vēṇugōpāla which faces north.

**Situation.**

It appears to be mainly a structure of the late Hoysaḷa times to which additions were made in the Vijayanagar period.

**Age.**

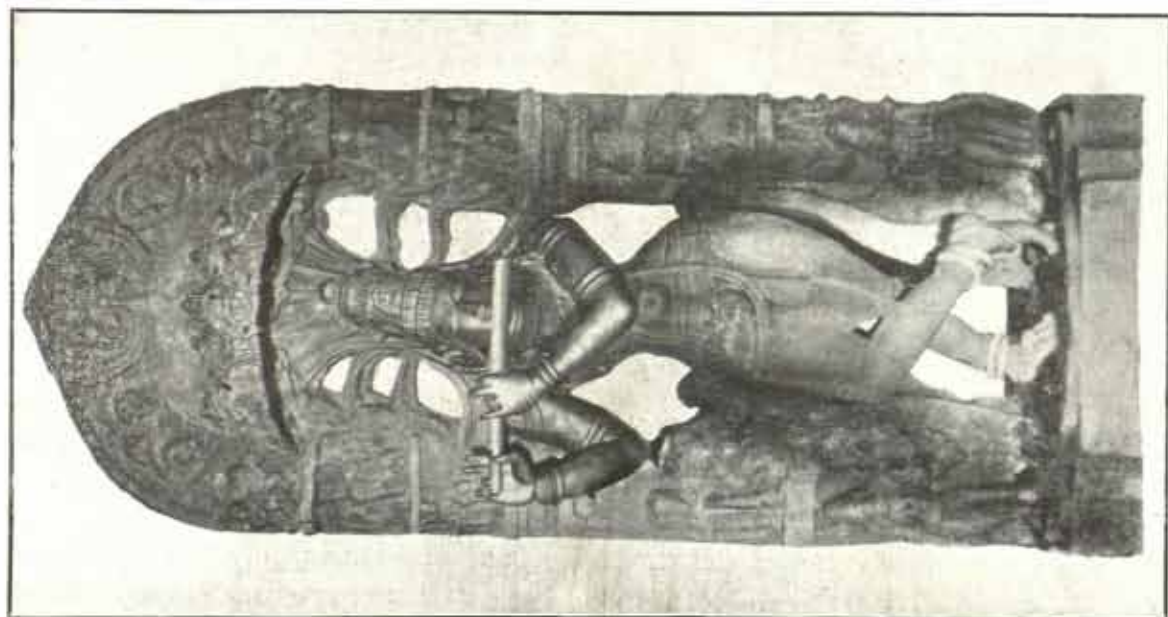
The original portion consists of a garbhagriha with its outer wall pilasters having cushion-shaped top mouldings, sukhanāsi, and a large hall of six cylindrical pillars with ribbed brackets. (Pl. V, 1). It appears to have been open towards the south. In front of this hall was a mukhamanṭapa of one añkaṇa by three borne on cylindrical granite pillars.

**General Description.**

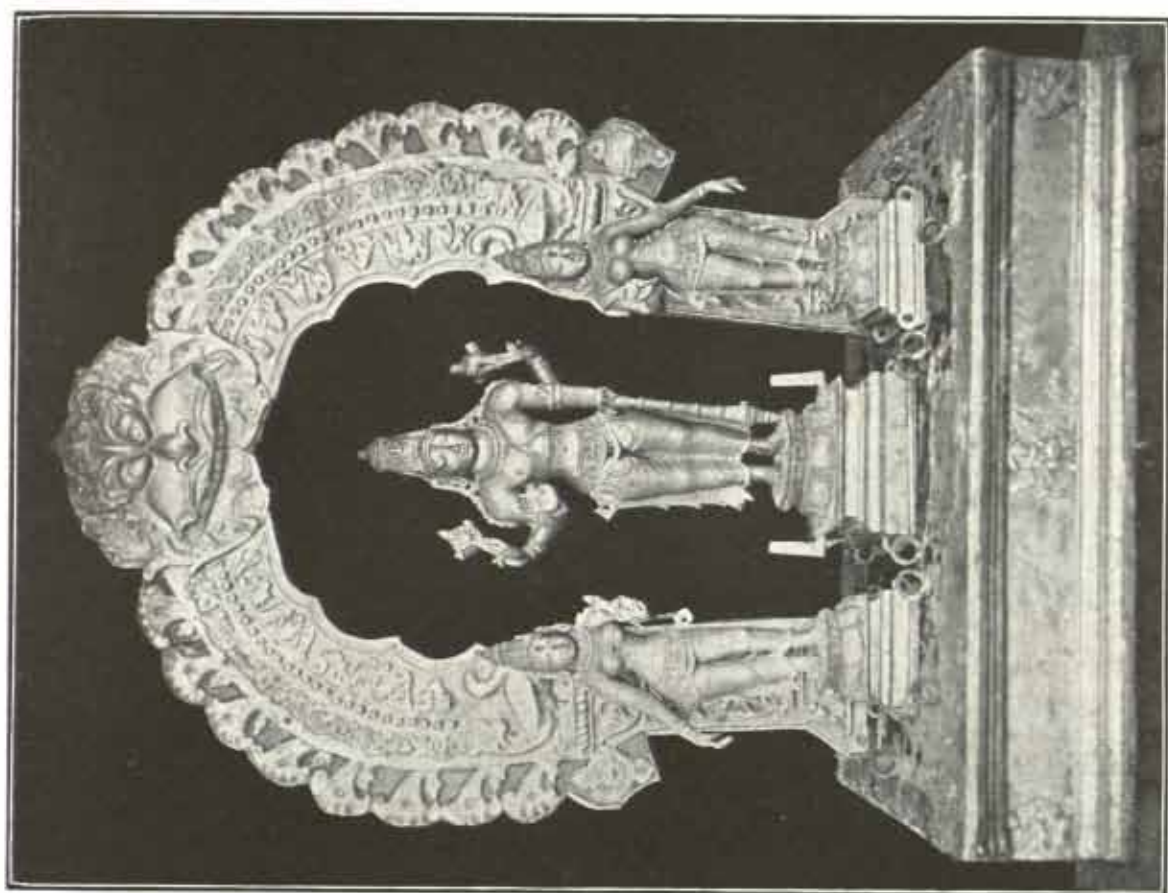
Over the upper part of this manṭapa is a shortly curved set of eaves bearing kīrtimukha ornamentation with a band above it carved with a procession of lions and śarabhas as at Heggaḍadēvankōṭe

**Eaves.**





1. VENUGOPALA (p. 19).  
*Mysore Archaeological Survey.*



2. PROCESSIONAL IMAGE OF VENUGOPALA (p. 19).



and other places in this area where we come across temples of the type having motifs suggesting affinity with the Chōla ones.

But in view of the fact that the rest of the temple is Hoysala and that there is no other Chōla vestige in the neighbourhood and in view

#### Date.

also of the occurrence of a complete temple of this type at Terakanāmbi<sup>1</sup> where occur these motifs profusely on monuments built by the Ummatūr Chiefs, the inference has to be made that the sharply curved eaves and the bands of lions and śarabhas were features copied by the late Hoysalas after their conquest of and contact with the Tamil country. The brick tower is of the Vijayanagar period.

In the navaraṅga there are three niches containing Garuḍa, Rāmānujāchārya, Vishvaksēna, Nammālvār and Hanumān.

#### Navaranga.

The sukhanāsi doorway is guarded by dvārapālas of poor workmanship. Over the lintel is a Garuḍa-vāhana group flanked by Nammālvār on the right. In the garbhagriha which has a *kattale-pradakshinā* stands an image of Vēṇugōpāla (6' high) whose modest ornamentation, drooping end of the *dhoti*, straight-sided *kirita* and general lack of excellence of workmanship make possible its attribution to the late Hoysala period. The image of Vēṇugōpāla depicts the god in the usual posture

#### Sukhanasi and Garbhagriha.

as standing cross-legged and playing on the flute, while the cowherds, cowherdesses and cows listen intently. (Pl. VI, 1). The tōraṇa is serpentine and has not the ten avatāras. The *utsava-vigraha* is a good specimen of the Vijayanagar period. (Pl. VI, 2).

#### Main Image.

From the top of the temple and also the new forest lodge, called the Vēṇu Lodge, fine views are obtained of the surrounding country. The Prospect from the Hill. Wynād jungles stretch to the west and beyond the southern valleys rise the magnificent Blue Mountains. The eastern view is obstructed by the Mādigitti hill. To the north stretches the Mysore District with all its hills and plains including the Chāmuṇḍī hill.

### GUNDLUPET.

#### VIJAYANARĀYANA TEMPLE.

The three stages of the architectural history of this temple have been mentioned in the Annual Report of this department for 1934. Here a more detailed study of the temple has been made with a view to supplement the account already published.

1. See *Infra*, p. 24.



The garbhagriha and the long sukhanāsi with a middle cross beam have a character of their own. On the outer walls we see the

### **Garbhagriha.**

octagonal cornice and the basement, the pilasters bearing vase and pillar-shaped mouldings, shallow niches

surmounted by canopies of boat-shaped śikharas and kalāṣas of the indented square type bearing ribbed ornamentation and supporting pilasters with ornament top.

The eaves have a sharp curve and bear ornamental kīrtimukhas. Above there is a frieze of lions and śārdūlas.

### **Eaves.**

The sōmasūtra is shaped like a tiger face from which shoots out a tapering ribbed duct.

### **Somasutra.**

In the garbhagriha, under a shallow padma dome with a central drop and on a Garuḍa pedestal stands the image of Vijayanārāyaṇa,

### **Main Image.**

correctly Janārdana. The image is a fine one, more than six feet high from the floor, and on the serpentine

tōraṇa we have the ten avatāras including the Buddha. There is little doubt that this portion is a Hoysaḷa structure built in imitation of Chōḷa-Draviḍian work.

In front of the sukhanāsi there is a large navaraṅga with a plain floor and a long ceiling of the central aisle relieved only by a padma

### **Navaraṅga.**

in the middle. The pillars and pilasters are peculiar: while the pilasters have ribbed brackets, the pillars have

sculpture-bearing cubical mouldings connected by shafts having 32 pointed stars. Over the pilasters on the architraves above the beams of the navaraṅga hall runs a row of sculptured band bearing lions, śarabhas, etc. It is difficult to escape the conclusion that this portion dates from the late Hoysaḷa period, i.e., somewhere about 1300 A. D.

Connected with the navaraṅga and running around the temple is the *kattale-pradakṣiṇā*. In front of the navaraṅga was originally

### **Kattale Pradakshina.**

a maṇṭapa of 1 x 3 aṅkaṣas.

When the Paravāsudeva temple fell into ruin about 20 years ago its mukha-maṇṭappa was removed and built as the pātālāṅkaṇa of

### **Materials of the Paravāsudeva Temple : Porch; Images.**

the Vijayanārāyaṇa temple. The images of Paravāsudeva, of Lakṣmī and of Āṇḍaḷ and also two groups of metallic images belonging to that temple and one stone group of Āḷvārs were brought over and housed in the

navaraṅga hall of this temple.

The brick tower has an oldish look and is possibly of the late Hoysaḷa times.

### **Tower.**





1. DESESVARA TEMPLE, HALE-ALUR—DURGA  
(p. 45 AND p. 52).



2. POND, SANTEBENNUR—GANDABHERUNDA  
ON A PILLAR (p. 60 AND p. 61).



3. PARAVASUDEVA TEMPLE, GUNDLUPET—PILLAR (p. 22).



4. PARAVASUDEVA TEMPLE, GUNDLUPET—  
CHIKRADEVARAJA WODEYAR (p. 22).



5. VARADARAJA TEMPLE, HANGALA—VARADARAJA (p. 17).



The tower is leaking and needs to be repaired. The *kattale-pradakshiṇā* is being used as the *pākaśālā*, *yāgaśālā* and the store rooms.

**Conservation.**

Separate rooms for these must be constructed to the south-east of the temple or if that is not possible at least in the field behind the temple. The outlet of water from the *kattale-pradakshiṇā* should be repaired. Probably it is near the *sōmasūtra* or in the north-east corner of the *kattale-pradakshiṇā*.

## RĀMĒŚVARA TEMPLE.

The following account of the temple may be taken as supplementing the one already published by the department.<sup>1</sup>

About a mile to the east-north-east of the Vijayanārāyaṇa temple stands the old temple of Rāmēśvara which, in many features, resembles the Vijayanārāyaṇa temple. It has a *grabha-griha*, a *sukhanāsi* and *navaraṅga* and a single-*aṅkaṇa* porch on the south and also on the east. Its outer wall has the octagonal cornice, the niches, pilasters bearing ornamented biscuit-shaped mouldings, sharply curved eaves with rows of *kīrtimukhas* bearing sculptures of gods, dancers and wrestlers, rows of fish-tailed lion-headed sea-horses and *makara*-heads with warriors inside them. These features have a definite Chōḷa look, though perhaps the art is to be attributed to the Hoysaḷa who might have imitated them. The figure sculptures are shallow and fine with the drapery showing and with stepped *kiriṭas*. The brick tower appears to be of the early Mysore days. In the porches and in the *navaraṅga* the pillars have long shafts bearing finely worked thirty-two flutings, while the brackets have the ribbed ornamentation. The lower cubical moulding of each pillar has sculptured images, rudely shaped but expressive and in the corners above these mouldings are the conventionalised hoods.

The temple is intact but is surrounded by marshes which are impassable in the rains. An approach should first be made to the temple and, if possible, worship revived. The foot-prints of cheetas could be seen in the *navaraṅga* which is

**Conservation.**

covered with mud.

The front beam of the east porch is cracked and is in danger of collapsing unless a support is given immediately.

Over the south door above the cornice is a Kannaḍa inscription measuring 2½' x 4" (characters about 3" square). It is perhaps of the 14th century.

1. See M. A. R. 1934.



## PARAVĀSUDEVA TEMPLE.

On page 52, M. A. R. 1934 has been described an image of Chikkadevarāja Oḍeyar on the inner face of the second pillar to the south-west of the sukhanāsi door way. It has now been illustrated in Pl. VII, 4, and a pillar of the porch now set up in the porch of the Vijayanārāyaṇa temple in Pl. VII, 3.

## TRIYAMBAKAPURA.

### TRIYAMBAKĒŚVARA TEMPLE.

Triyambakapura is a small village about  $1\frac{1}{2}$  miles south-west of Terakanāmbi.

It contains a large temple of granite dedicated to Triyambakēśvara. (Pl. VIII, 1).

#### Situation.

The structure is in a large courtyard with mahādvāras to the east and south.

#### General Description.

Opposite to the east mahādvāra is a lofty monolithic pillar more than 40 feet high which is held in position by a small maṇṭapa constructed around it.

#### Main Temple.

The main temple consists of a garbhagriha and sukhanāsi with the walls ornamented with niches and pilasters. But the prakṣhīṇā is covered completely. In front of the sukhanāsi there is a large navaraṅga hall of 5 x 5 aṅkaṇas, the pillars being thick with cubical mouldings connected by octagonal shafts and the faces of some of the mouldings having carved relievos. Near the north wall of the navaraṅga in two niches are kept fine groups of images, one of Subrahmaṇya on a peacock and another of Rāma, Lakshmaṇa and Sītā listening to the Rāmāyaṇa read by Hanumān seated cross-legged with book in hand. (Pl. VIII, 2). On the south side of the navaraṅga is a Gaṇēśa image.

The south-west corner of the quadrangle has been converted into a large kalyāṇamaṇṭapa of heavy pillars.

#### Kalyanamantapa.

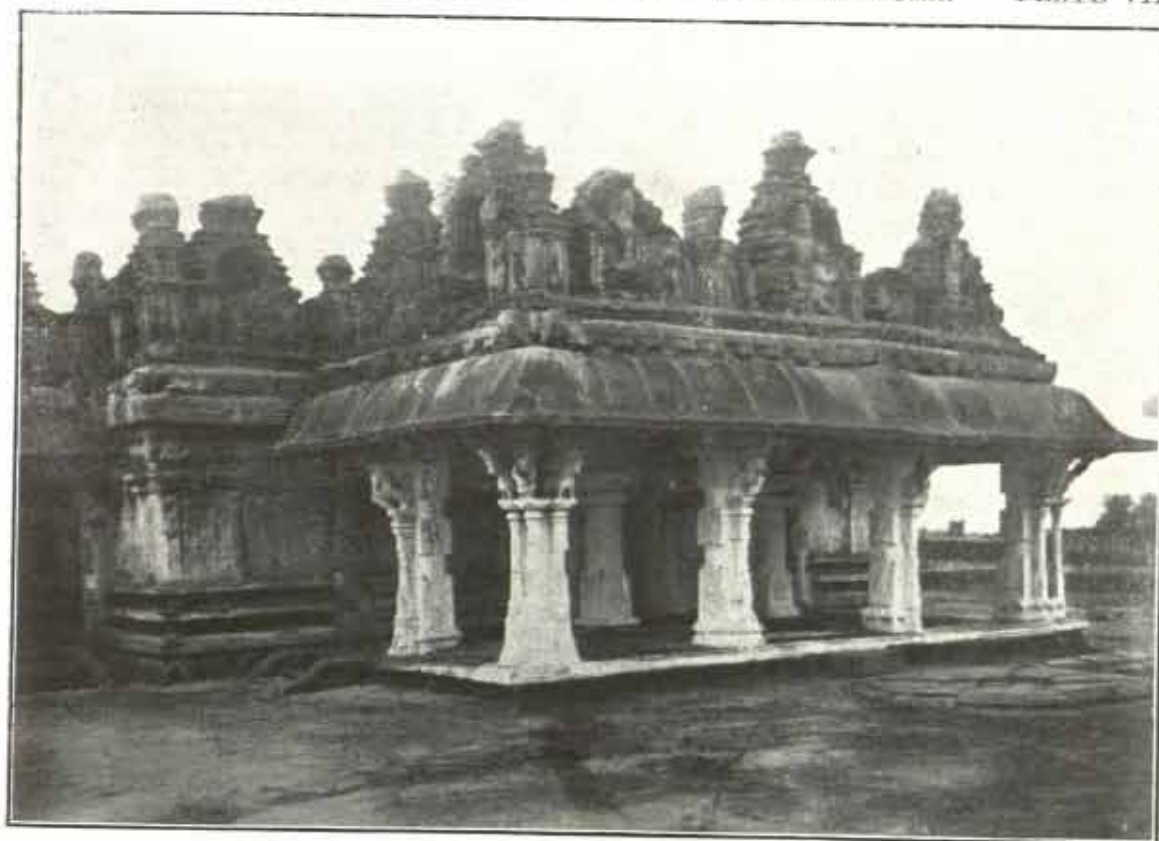
The verandah of the prākāra which surrounded the courtyard formerly has now disappeared, the wall itself being visible on the south on which side is said to have existed the King's Street.

#### Verandah.

The navaraṅga has a doorway to the south which has a porch of three aṅkaṇas. Its eastern doorway has a porch of six aṅkaṇas, some of the pillars being composite ones. The eaves of this porch are heavy and 'S' shaped, while the

#### Porches.

rest of the eaves of the temple are sharply curved.



1. SOUTH-EAST VIEW (p. 22).



2. SUBRAHMANYA

HANUMAN (p. 22).





That the temple must have been built at one and the same time is inferred from the fact that above the eaves the row of sea-horses

**Homogeneity of Structure.** runs unbroken around the main building.

In front of the east porch and between it and the small bull is a large chandra-śilā circular in form with an ornamental edge.

**Chandrasila.**

There is no doubt that the temple existed about 1490 A. D. when the Ummattūr chiefs put up their earliest inscription. But when exactly the temple was constructed is an open question.

**Age of Temple.**

The garbhagriha and sukhanāsi suggest the late Hoysala period, while the composite pillars of the east porch and the high mahādvāras with their plaited-bud pendants suggest the middle Vijayanagar period. Possibly the temple was constructed somewhere between 1250 and 1350. It is worthy of note that the cylindrical pillars with ribbed brackets, as in the Gōpālasvāmi temple at Terakanāmbi are to be found here. On the north basement slab next to the east mahādvāra on the outside is an inscription in two lines in mid-Vijayanagar characters (size 2' 6" x 1½") reading:—

1. *Honnamaṇi Nā*

2. *garasiru*

This shows that the mahādvāra was constructed in the Ummattūr period.

To the north of the main shrine is a smaller shrine with a garbhagriha, sukhanāsi and a porch containing a figure of Pārvati (abhaya, padma, padma and dāna). In its navaraṅga is kept an image of Nārāyaṇa whose shrine in the prakāra verandah is said to have been dismantled some years ago.

**Parvati Shrine.**

### TERAKANAMBI.

Terakanāmbi, 7 miles east of Guṇḍlupet, is an old place which had its importance during the Hoysala and Vijayanagar periods. In the 15th century it was ruled by the Ummattūr Pāllegārs who were conquered by Kṛṣṇadēvarāya. There are several temples in the place and the neighbourhood.

### LAKSHMĪ-VARADARĀJASVĀMI TEMPLE.

The Varadarāja temple is a large structure which must have been built in at least two different stages. The garbhagriha and sukhanāsi with their ornamental pilasters, wall niches,

**History and General Description.**

octagonal cornice, sharply curved eaves, etc., is definitely of the Hoysala period. So also is the image of Varadarāja or Janārdana which is worshipped in the main cell. As in the other temples

of this school a large many-pillared navaraṅga and a *kattale-pradakshinā* with a fine mahādvāra bearing round and square pilasters, biscuit-shaped pillar mouldings, kalāśas, etc., also belong to the Hoysala period, perhaps to a very late date, including the tall Garuḍagamba.

An extension has been made of the navaraṅga on the south where is kept an image of Lakshmaṇa made in the days of Kṛishṇarāja Wodeyar II of Mysore. It was about this time the pātālāṅkaṇa and repairs to the northern wall and other parts must have been made by Jagapati or some similar pāllegār.

In the navaraṅga extension are stored a number of images brought probably from some Śaiva temple, while in the sukhanāsi there are more than a dozen metal images some of which are rare and interesting : *viz.*,

#### Images.

Yaśōdā suckling baby Kṛishṇa. (Pl. XVIII, 1).

Pārthasārathi group—the god standing with his right hand in chinmudrā.

Rāma group brought from the Rāma temple. It has the Sudarśana chakra at the back and a small image in front, etc.

The temple is a large old structure, but it is kept in an awfully bad condition.

#### Conservation.

Several portions of the outer eaves have fallen and the compound wall also is damaged. But the worst thing in the temple is that, here and there, in all manner of unnecessary places (*e.g.*, in the mukhamanṭapa) brick walls have been put up converting into cells or rooms. The navaraṅga is very dark and the inner part of the temple is inhabited by a large number of bats. The whole temple is very dirty. It deserves to be cleaned and set right. The local people state that a considerable sum of money has been collected by them for the temple. Part of this may be utilised for the improvement of the temple. The roof is leaking and needs repairs.

### GŌPĀLASVĀMI TEMPLE.

About a furlong to the south-east of the Varadarāja temple and facing north stands the Haṇḍe-Gōpālasvāmi temple.

The value of this temple in the study of the architectural history of the area is great since it is a rare case of a temple standing as

#### Value.

originally built without extensions and additions. The temple is a typical structure of the South Mysore School of the Draviḍian style constructed in the Hoysala days.

The temple has a garbhagriha and a sukhanāsi with a cross-beam and bears, on the outer walls, the niches, pilasters, octagonal cornice,

#### General Description.

lion-mouthed spout, and sharply curved eaves bearing kīrtimukhas and row of sea-horses. Around this structure runs the *kattale-pradakshinā*, while to their front is a large-pillared hall of 25



aṅkaṇas (5 x 5 each). In front of the temple is a mukhamanṭapa of 3 aṅkaṇas to which 2 sets of steps lead from the sides and are flanked by creeper-bearing lions. The pillars are all of granite and cylindrical and have ribbed brackets.

In the sanctum there is an image of Vēṇugōpālā (6' high) standing on a pedestal with Garuḍa flanked by cows. The god is supported by a consort on each side and has the Tamāla tree and the serpentine tōraṇa with the simhalalāṭa on the arch behind. The figure is a good one, perhaps better than the one on the Gōpālasvāmi hill, though very similar to it. Since the nose of the god is damaged he is not worshipped.

#### **Main Image.**

The outer wall is damaged in many places but the structure standing can easily be preserved and deserves to be preserved as an example of the School. The roof needs repairs and bats should be prevented from entering the building by a free use of wire netting. The god's nose may be properly repaired and worship restored in the temple.

#### **Conservation.**

### **MŪLASTHĀNĒŚVARA TEMPLE.**

The structure stands in the field about 200 yards to the north-east of the Varadarāja temple and is its corresponding Śiva temple.

#### **Situation.**

The garbhagṛiha, sukhanāsi and inner navaraṅga are of the Hoysaḷa period, while the outer navaraṅga and its eastern porch are the works of Ummattūr Pāllegārs.

#### **Age of Temple.**

The temple has two sets of Umāmahēśvara images, one belonging to itself and the other to the Sōmēśvara temple.

#### **Images.**

### **ĀNJanēYA TEMPLE.**

The Ānjanēya temple which is just to the south of the Śrī Rāma temple faces north. It is an interesting structure of the days of Kanṭhīrava Narasarāja as seen by his inscription in the verandah. Kanṭhīrava acknowledges the suzerainty of Venkatapatirāya in 1640 A.D.

#### **History.**

The structure is an example of Mysore Art during the period. It contains a garbhagṛiha, an open sukhanāsi and a manṭapa of three aṅkaṇas open in front.

#### **Description.**

The image is carved in the round, in the striking attitude and is very much better than the rude relieve images of Vijayanagar times.

#### **Image.**



The finest sculptural pieces in the temple are the four front pillars which have frontal ridden rearing lion brackets supported on sixteen-sided fluted minor pillars. The cubical mouldings bear carved images and are connected by sixteen-sided shafts having ornamental jewelled bands. Among the carved images may be noted the following :—

#### **Pillar Sculptures.**

Man with rudravīṇā  
 Yogī with kamaṇḍalu  
 Hanumān  
 Hanumān bringing tidings of Sītā to Rāma  
 Vēṇugōpāla  
 Garuḍa  
 Kambha-Narasimha  
 Yōgānarasimha  
 Varadanarasimha-abhaya, chakra, śankha and dāna.  
 Narasimha pursuing Hiranyakaśipu  
 Ugra-Narasimha  
 Narasimha standing with kaṭihasta  
 Lakshmī-Narasimha  
 Lakshmī-Narasimha seated on the coils of Ananta  
 Lakshmī-Hayagrīva  
 Matsya  
 Kūrma  
 Varāha  
 Nārasimha  
 Kalki  
 Vāmana  
 Buddha  
 Paraśurāma  
 Śrī Rāma  
 Varadarāja (abhaya, chakra, śankha and dāna)  
 Kālīṅgamardana  
 Vidyā-Gaṇapati  
 Baby Kṛishṇa moving on fours  
 Vidyādhari

The central aṅkaṇa of the verandah has a raised ceiling underneath which, on the architrave, rows of figures are carved :

### Sculptures on Ceiling.

#### East—

- (a) Viśvāmitra receiving charge of Rāma and Lakshmaṇa
- (b) Rāma slays Tāṭakā, Mārīcha and Subāhu
- (c) Release of Ahalyā

#### South—

- (a) Rāma breaks Śiva's Bow and he and his brothers are married
- (b) Defeat of Paraśurāma

#### West—

Rāma, his brothers and their brides meet Daśaratha.

### ĀNJANEYA TEMPLE No. 2.

To the east of the Āñjanēya temple, described above, there is another temple of Āñjanēya just outside the fort wall, with a colossal image about 8 feet high. The image is finer than even Kanthirāya's Āñjanēya, its face being particularly realistic. Its forehead has only the *vīra-rekhā*. Could it be ascribed to the Ummattūr chiefs? The portraits of a couple are carved on the inside of the navaraṅga doorway.

### HULIGANAMARADI.

#### VENKATARAMAṆASVĀMI TEMPLE.

The Huliganamaraḍi hill from which a good view is obtained of the surrounding country is situated about four miles south-east of Terakañāmbi. The temple of Venkataramaṇasvāmi on the hill is a structure of about the 16th century and has

#### Situation.

no architectural value.

It contains a garbhagriha, a sukhanāsi, a navaraṅga and a mukhamanṭapa.

#### Temple and Images.

The mukhamanṭapa is said to have been constructed by one Dāsa Keśava Setṭi about 200 years ago. The image of the god Venkatēśa in the sanctum is a good one. In the sukhanāsi are kept several metal images of which the present *utsava-vigraha* is said to be in use from about 1799 A.D. In the two cells on either side of the garbhagriha are enshrined Āṇḍāl on the left and Gōḍādēvi on the right. In the long and narrow cell to the north of the navaraṅga is kept an image of Vaikuṇṭha-Nārāyaṇa.

There are two ponds called Pushkariṇi and Dhanushkoṭi on the hill. The rocks nearby are engraved with numerous inscriptions,

#### Ponds and Inscriptions.

mostly modern, giving the names of the devotees who visited the place in different times. Among these names two may be noted: (1) Nañjapparāja Urs; and (2) Rāyasa Narasaṇṇa.



## NARASAMANGALA.

Narasamaṅgala is a little insignificant village about 10 miles to the south-west of Chāmarājanagar and about 8 miles to the south-east of Terakaṇāmbi. Since it is an out-of-the-way place, it is accessible only by country cart-track and its importance has been hitherto unknown. To the south-east of the village is a large mound which is strewn about with wrecks of ancient architecture and sculpture. On its eastern slope can be seen in the ground relics of ancient brick structures. The bricks ( $12'' \times 6''$ ) are very finely made and look like wire-cut bricks. For the tower a thinner variety is used.

### RĀMĒŚVARA TEMPLE.

The chief monument standing in the place is the temple of Rāmalingēśvara. There is an inscription engraved on two slabs (E. C. IV Ch. 204 and 205) to the south of the temple. It refers to certain grants made to this temple of Rāmanāthadeva in the time of Viraballāla III. But the temple itself is very much more ancient, being probably at least 400 years older. The structures in comparison with which it can be studied are the Bhoganandi temple at Nandi, the Chāvunḍarāya Basti at Śravanabelagoḷa, and the Kallēśvara temple at Talkād; while its sculptures should be studied along with those of Ellora. Thus C. 800 A.D. may probably be assigned to it. At this time this area was under the rule of the Gaṅgas and it looks as if we have come across here a genuine Gaṅga temple dedicated to Śiva.

The structure has a large garbhagriha, a narrow sukhānāsi, originally open and now provided with a smallish doorway, and a navaraṅga of nine aṅkaṇas. There is no porch or maṇṭapa. (Pl. IV, 2).

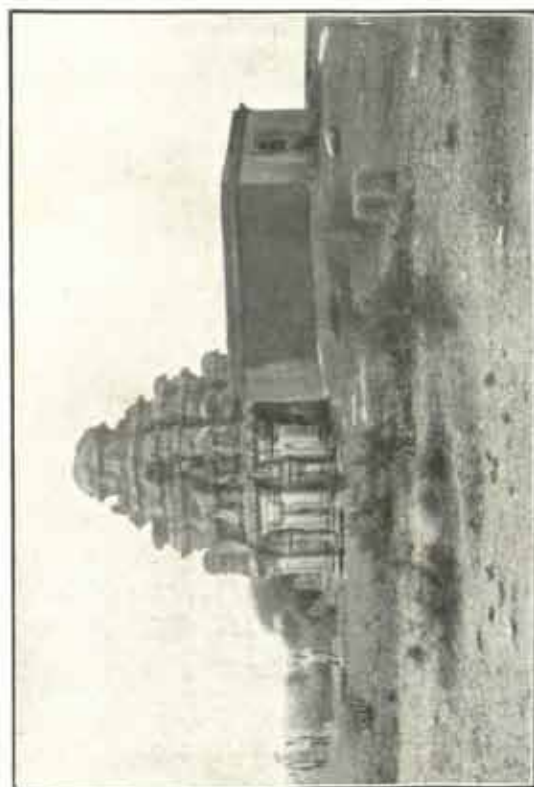
The outer view is unimportant so far as the navaraṅga is concerned, (Pl. IX, 1) since it is enclosed by walls of bricks whose size appears to be  $12'' \times 6'' \times 2\frac{1}{2}''$ . But the outer wall of the garbhagriha and the vimāna above it are objects of great

interest and deserve detailed study. It is remarkable that this brick structure with its elegant ornamentations and stucco sculptures has been standing for over a thousand years.

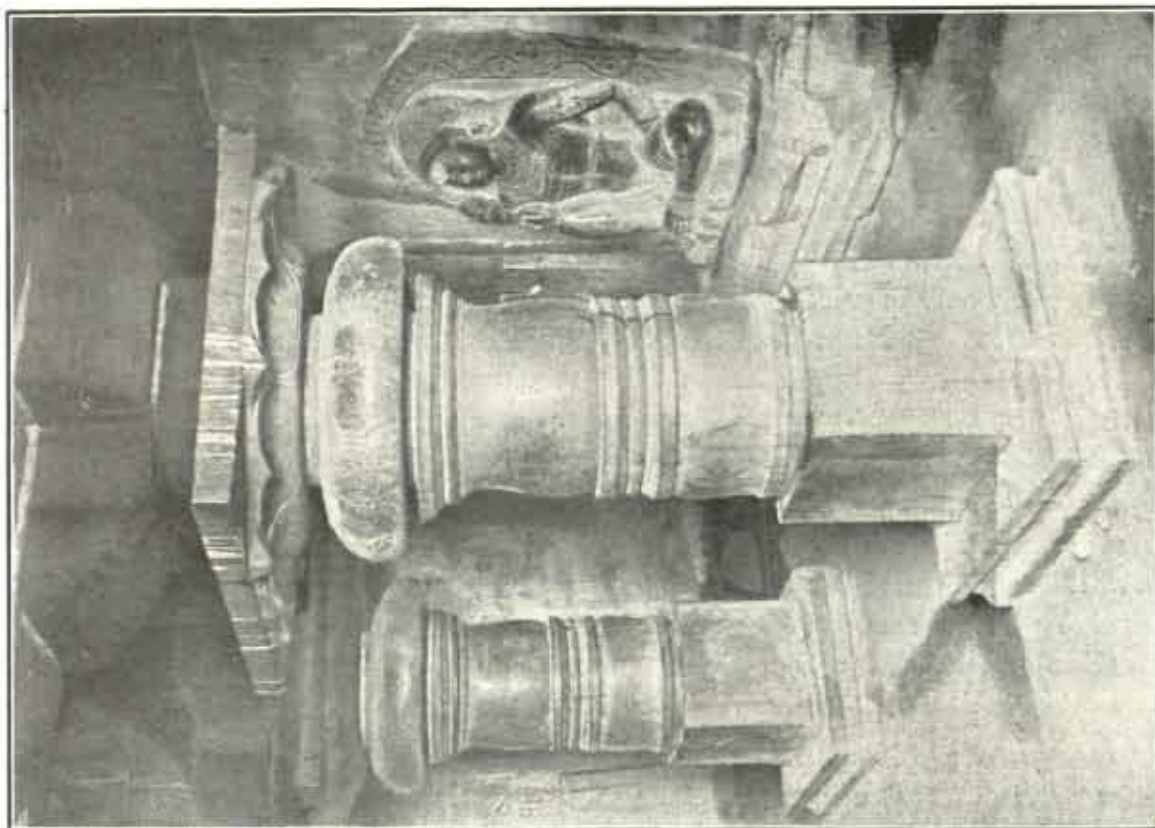
The general look of the vimāna suggests a parallel with the Dharmarāja-ratha of Māmallapuram and it appears to be midway between it and the Nandi temple. There can be little doubt that Pallava architecture had great influence upon the architect who designed this temple.

The basement has the ancient rounded cornice which is present in Pallava and Gaṅga architecture and the topmost basement cornice has rows of lions, sea-horses, makara-headed fish, etc.





1. SOUTH-EAST VIEW (p. 28.)



3. PILLARS IN THE NAVARANGA (p. 30).



2. BULL (p. 35).



Above the basement the wall is broken up by pilasters which are either square or octagonal. These octagonal pilasters are used more especially for shallow niches over whose canopies stand images of the great gods in various attitudes.

**Wall.**

Under the eaves is a row of Yakshas and Apsaras and the eaves themselves are ornamented with large and small horse-shoe-shaped kīrtimukhas with deep hollows in them.

**Eaves.**

The tower itself is composed of two series of turrets, each turret having two storeys. The corner turrets are square in plan with converging rounded domes, while the middle turrets have boat-shaped tops. The former are similar to

**Tower.**

the śikhara of Dharmarāja-ratha and the latter to that of Bhūma-ratha. Each face of each turret is ornamented with stucco images of remarkable elegance. Above the second set of turrets runs a cornice over which the corners are adorned by bulls as at Nandi. The śikhara which is supported on each side by stucco images as at Nandi again is also shaped like the Nandi śikhara.

The sculptures, some of which are partly damaged, have a character of their own unusual in the other temples of the State. Their large chests and well developed breasts, their thin waists and low bellies, their slim limbs, their sparse ornamentation, their conventionalised but unobtrusive drapery and the dignified faces of such of them as exist make us find a parallel for them in the sculptures of Ellora and Māmallapuram more than in later sculptures.

**Sculptures.**

Some of the more important stucco images on the outer wall and tower are these :

**South Face.**—(From the bottom upwards).—(Pl. XI, 1).

Andhakāsuramardana.

Śiva standing with foot on Nandi's head.

Two-armed Śiva seated.

Tāṇḍavēśvara with Umā seated in state.

Gajāsuramardana (the pose is peculiar, since the face and chest are seen while the back of the hips is turned towards us).

Dakṣiṇāmūrti with a smiling face.

**West Face**—(Pl. XI, 2).

Vishṇu on Garuḍa.

Vishṇu treading on Bali's head.

Ugra-Narasimha in two poses with Kayādū and Hiranyakaśipu.



**North Face—**(Pl. I, Frontispiece).

Śiva and Pārvatī.

Two-armed Śiva standing with phālāksha.

Durgā seated with Rākshasa on pedestal and flanked on the west by a Sun group and Durgā dancing and on the right by seated Brahma, dancing Virabhadra and seated Viṣṇu.

Seated Bhairavī.

Above, Brahma seated.

The sōmasūtra emerges from a tiger's mouth and has a Yaksha sitting on it.

**Somasutra.**

The navaraṅga doorway which is of very hard darkish stone (trap) resembles some of the earlier Chālukya doorways. On the right

**Navaranga Doorway.** jamb, the dvārapāla is standing with his left elbow resting on the handle of his mace, while the dvārapāla on the left jamb has his body twisted so that his face and the back of his hips are both visible. He has trisūla in the right upper hand. The jambs and the lintel piece have each three scroll bands in the convolutions of some of which are flowers, Yakshas, lions, yālis, monkeys and swans.

On the outermost panels of these jambs the following figures may be noted as interesting :—

*Right Side*—Monkey playing with cobra and holding a disc-like thing in its left hand.

*Left Side*—Yaksha tearing his mouth; Yaksha flying and in striking attitude like Garuḍa.

The navaraṅga, though only about 18' square, has some very interesting features. It has four pillars (Pl. IX, 3) of hard soap-stone

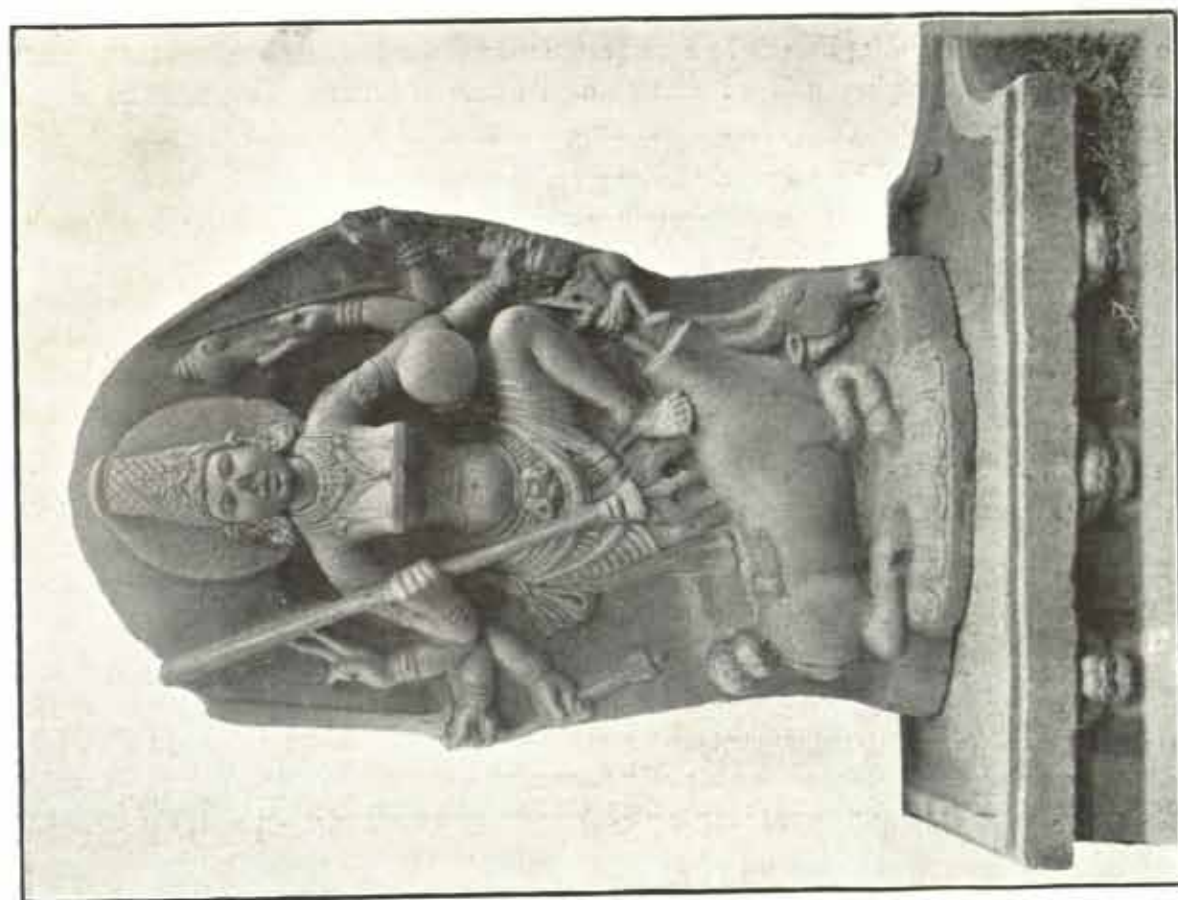
**Navaranga.** with the proto-Chālukyan bell, vase and biscuit-shaped round mouldings with the abacus on a lotus and the brackets bearing deep-cut horizontal ribs with a central floral band. The pillars flanking the sukhanāsi, however, have octagonal shafts ornamented with floral and beaded hangings and the images of dancers and musicians. Among these images is a king seated at ease and a queen standing admiring a flower. The stone pilasters imbedded in the walls have apologies for indented squares with vase mouldings.

The beams have all around the navaraṅga images of dancing, moving, fighting or wrestling Yakshas in various poses with heads sometimes shaped like monkeys, elephants, etc.

**Beams.**

The details of these figures are given below :—

Figures in the outer aṅkaṇas :



1. MAHISHASURAMARDINI (p. 36).  
*Mysore Archaeological Survey.*



2. JANAHIDANA (p. 37).





*East—*

1. Yaksha cymbalist
2. „ drummer
- 3-6. „ dancers in different poses.
7. „ cymbalist playing.
8. „ drummer.
9. Babe Kṛishṇa lying on the Banian leaf with the left toe in his mouth.
10. Yaksha dancing with sword and buckler (or is it Kamsa coming to kill Kṛishṇa ?)
11. Another Yaksha with a mace and in the attitude of striking the above figure. Note the characteristic drapery of the sculpture.
12. Wrestling Yakshas—scene full of life.
13. Dancing Yaksha.
14. Yaksha cymbalist.
15. Dancer.
16. Drummer.
17. Cymbalist.

*South—*

- 18-22. Dancers.
23. Yaksha with elephant's head, dancing (Gaṇēśa ?)
24. Dancer.
25. Drummer.
26. Dancer.
27. Dancer.
28. Drummer dancing.
29. Dancer with snake.
- 30-32. Dancers.
33. Drummer.
34. Cymbalist.

*West—*

35. Yaksha cymbalist with monkey's head.
36. Yaksha drummer.
37. Yaksha Vīṇā player.
38. Yakshas with heads of monkeys wearing kirīṭa and dancing or fighting (is it a fight between Vāli and Sugrīva ?)
40. Yaksha dancing with cobra in the left hand.
41. Yaksha dancer.
42. Yaksha dancer in a different attitude showing his back—nice figure.
43. Yaksha cymbalist.
44. Yaksha dancer.

45. Cymbalist.
46. Dancer with cobra.
47. Drummer.
48. Flutist.
49. Yakshas with heads of monkeys wearing kirīṭas and dancing.
51. Drummer with monkey's head.
52. Yaksha sitting with something in his right hand.
53. Yaksha dancer with monkey's head.

*North—*

54. Yaksha drummer.
55. Dancer.
56. Yaksha clapping hands.
- 57-60. Dancers.
61. Cymbalist.
62. Drummer.
63. Dancer with the head of an elephant.
64. Dancer.
65. Dancer with cobra. The pose is that of flying in the air.
66. Dancer.
67. Figure with a manuscript in the hands and in the pose of reciting passages therefrom.
68. Yaksha dancing with his belly converted into a large mouth and with no eyes or mouth on the actual face. The figure appears to represent Kabandha whose face was smitten, by the vajrāyudha of Indra.

Outer row of figures on beams below the ceiling in the central *aṅkaṇa* of the *navaraṅga* :—

*East—*

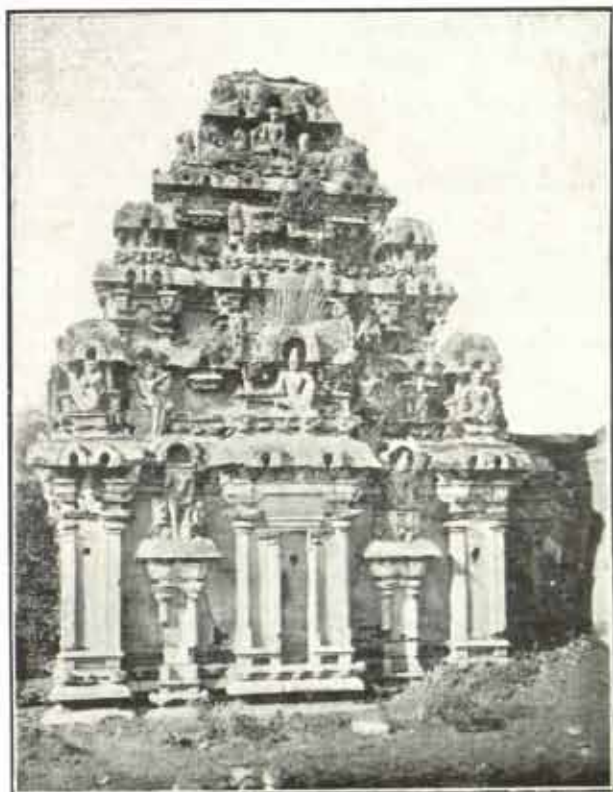
1. Rāma and Lakshmaṇa conferring with Sugrīva.
2. Five monkeys are proceeding with rocks on their heads to bridge the ocean.
3. Naḷa bridging the ocean.
4. Two swans flying in opposite directions.

*South—*

5. Gaja-Lakshmī.
6. Yaksha dancers and drummers.
7. Garuḍa (?) with human face, long beak-like nose and bird's body.
8. Two swans carrying tortoise (story of Pañchatantra).

*West—*

9. Two swans—one proceeding forward, the other lying on ground.
10. Raṅganātha lying on a five-hooded serpent Ādiśeṣha; Yaksha dancers and drummer to left.



1. SOUTH VIEW OF TOWER (p. 29).



2. WEST VIEW OF TOWER (p. 29).



3. PARASURAMA (p. 33).

*Mysore Archaeological Survey.*



4. KUMARA (p. 36).



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11. Two ducks.

*North.*—

12. A row of four female figures—one of whom rests her head on her right hand as if in grief, while a little further is a group of Rākshasas. The representation is evidently of Sītā in Aśōkavana.  
 13. Monkey riding on crocodile as in the Pañchatantra story. The crocodile is sculptured like a fish.  
 14. Corner figure—A Yaksha is in the attitude of widening his mouth with his hands.

Inner row of figures on the beams below the ceiling of the central *aṅkaṇa* :—

*East.*—

1. Figure wearing kirīṭa and having chāmara in his right hand.  
 2. Two elephants followed by two lions of which one is maneless.

*South.*—

3. Indecent figure of a Yakshī.  
 4. Three elephants.

*West.*—

5. Swans, five in number.

*North.*—

6. Indecent attitude of a Yaksha couple.  
 7. Yaksha.  
 8. Indecent.  
 9. Bird.

The central ceiling which is flat and divided into nine panels is a beautiful piece of workmanship second only to that of Araḷaguppe.

#### Central Ceiling.

In the central panel eight-armed Śiva is dancing on the body of Andhakāsura while an attendant is beating on a triple-vase-shaped *ghara*. Around Śiva are the eight Dikpālakas, each mounted with his consort on his characteristic mount and followed sometimes by attendants. Agni's sheep, Niruti's human vehicle, Vāmana's makara with fish tail and elephant's trunk and without legs, and Kubera's horse which looks very much like a goat with his long ears drooping down are noteworthy.

Against the north wall in the navaraṅga is now seated on a high damaged pedestal a large two-handed image of what appears to be Paraśurāma, seated with one knee resting on seat and the other folded up. (Pl. XI, 3). His right hand holding a

#### Parasurama.

small mace-axe rests on the right knee. His left hand rests on the left thigh. His hair is loose and ends in ringlets. He wears the makara-kunḍala in his long earlobes and a jewelled diadem and necklets one of which has beaded pendants and

hangings. He wears also the yajñōpavīta and a jewelled loin-band on the lower breast. His waist cloth is not prominent. As in the sculptures in Ellora and Elephanta the god's lower lip is thick while the upper one is thin. He has a light smile.

The image of Gaṇapati which originally belonged to the Pañchāyatana group of this temple and is reported to have formerly existed opposite to Paraśurāma described above (see E. C. IV Architectural Introduction) was removed to Kottalavāḍi about 30 or 40 years ago. The temple erected there for the god was also inspected. The image is about 5' high including the pedestal. The god holds tusk piece, ankuśa (?), rosary and apūpa. The figure, though somewhat grotesque, is old, the limbs, particularly the trunk, appearing to be natural. On the pedestal is carved the figure of a rat.

The sukhānāsi which was open originally is now closed in by a small doorway. The sukhānāsi ceiling has a beautiful large rosette in relief, while on the beams are the usual Yakshas in various attitudes as follows :—

*East.*—

- (1) Yaksha dancers, one of them in the attitude of flying in the air.
- (2) Wrestlers.

*South.*—

- (3) Yaksha playing with cobra.
- (4) Yaksha sitting in yōgāsana.
- (5) Yaksha drummer playing on a pot-like *tabala* placed vertically on the ground.
- (6) Dancer.
- (7) Drummer.
- (8) Cymbalist.
- (9) Dancer.

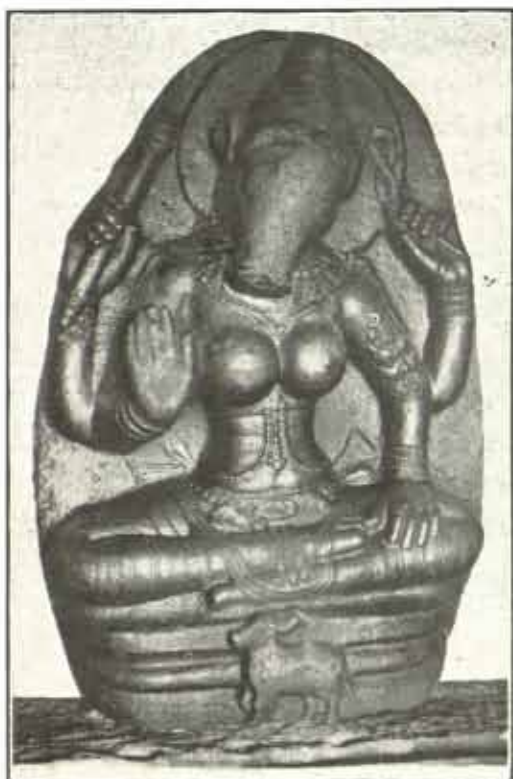
*West.*—

- (10) Yaksha playing with cobra.
- (11) Naked Yakshī.
- (12) Two Yakshas—one holding the other.
- (13) and (14) Elephant pursued by a lion.
- (15) Mane less Puruṣaṁṛiga.

*North.*—

- (16) Drummer.
- (17) Dancer.
- (18) and (19) Drummers.
- (20) Wrestlers.
- (21) Dancer.





1. VARAHI (p. 35).



2. CHAMUNDA (p. 36).



3. VIRABHADRA (p. 35).



4. DAKSHABRAHMA (p. 36).



The garbhagriha which is about 10 feet square and about 7 feet high is low and has a large rosette on the ceiling. Under it on a huge pāni-pīṭha of darkish stone is a large liṅga about 22" in diameter with a flat top and rounded edges. It is of about the size of the Hoysaḷeśvara liṅga of Halebidu.

**Garbhagriha.**

Directly opposite to the navaraṅga doorway is a recumbent bull, about 4 feet high, which with its small snout and short curved in horns reminds us of the beautiful bull of Kittūr. (Pl. IX, 2).

**Nandi.**

**SURROUNDINGS.**

About 20 yards to the south-east of the temple is another liṅga, smaller in size on a pīṭha whose middle cornice is rounded. This is an unusual shape.

**Linga.**

To the south of the temple stand two slabs on which is carved a big inscription of Vīra Ballāḷa (E. C. IV, Ch. 204 and 205). Corresponding to this to the north of the temple was dug up a Tamil inscription of the same king<sup>1</sup>. Both refer to donations only.

**Inscriptions.**

To the south-west of the temple is a small shrine in which are eleven images of a largish size, three facing north, five facing east and three facing south. Their sculpture is remarkable because of the slinness of the waist and the fulness of the breasts and the mixed conical and stepped kirīṭas. There is little doubt that they belong to about the time of the Kōlārammā temple and its colossal Saptamāṭṛikas. They are in order from the south-east:—

**The Saptamatrika Shrine.**

- (1) Vīrabhadra playing on the Rudra-vīṇā, and holding triśūla and ḍamaruga. Nandi behind. He wears sarpakuṇḍala and beautiful jewelled diadem in front of the jaṭāmakuṭa which reminds us of the diadems occurring in the Ajanta frescoes. (Pl. XII, 3).
- (2) Brāhmī (three heads visible) with swan on pedestal. She holds abhaya, pāśa (?), and stylus; the fourth hand of every goddess generally rests on her left thigh.
- (3) Māhēśvarī—Bull on pedestal, triśūla and ḍamaruga in the hands.
- (4) Kaumārī with peacock on pedestal and spear and peacock in the hands.
- (5) Vaishṇavī with Garuḍa on pedestal and prayōgachakra and śankha held between two fingers in each of the back hands.
- (6) Vārāhī—Buffalo on the pedestal (very peculiar) and a sceptre and pāśa in the back hands. (Pl. XII, 1).
- (7) Indrāṇī—With elephant on the pedestal and vajrāyudha (double trident) and goad in the back hands.

1. See Part V, *infra*, Inscription No. 48.



- (8) Chāmūṇḍā—With a prostrate man on the pedestal and flames darting from her head. Her eight hands are thus disposed, *right*—abhaya, sword, death's head mace, and damaruga; *left*—index finger pointing to head, holding Rakshasa's head, holding kapāla, and resting on thigh. (Pl. XII, 2).
- (9) Gaṇēśa—helping himself to sweets.
- (10) Dakṣa-Brahma, Nandi or Kubera with a pot belly, dwarfish stout legs and a sheep-shaped head with long hanging ears, no horns and a kirīṭa-makuṭa. The figure is two-handed holding a vase-like longish cup in the right hand and butter or fruit in the left, and wears yajñōpavīta. (Pl. XII, 4).
- (11) Bhairava—four-handed and seated (sword, drum, snake, bowl). The figure has canine teeth, dishevelled hair tied with a cobra and the girdle formed by another cobra.

Just to the east of the Saptamātrikā temple is an empty pedestal bearing seven horses. Behind it lies a portion of the Sūrya image which formerly stood on it. It looks as if little shrines had been built for the Pañchāyatana and the Saptamātrikās around the main liṅga.

#### Stray Images:

##### Surya.

To the west of the Rāmēśvara temple are several vīragals. Near them are lying several empty pedestals. There were also two damaged but beautiful images, the first of which is a male figure. This image stands in samabhaṅga and holds in his

##### Kumara.

two hands a spear and a cup (?). He wears a stepped kirīṭa, makarakuṇḍalas, half a dozen necklaces, the sacred thread, waist bands, etc. His tōraṇa rises from two rearing lions and its top is broken. The image has a damaged nose and face. A remarkable point about it is the slimness of the waist and undulations near the knees, a feature observed on the images standing around the śikhara of the Bhōga-Nandi temple. The spear or śakti held in the right hand suggests that the figure may represent a two-handed and single-headed Kumāra (Pl. XI, 4). The other figure is that of Mahishāsūramardini (Pl. X, 1). She is eight-handed, (trident, arrow,

##### Mahishāsūramardini.

sword, two fingers lifted up as if the chakra has been thrown, śankha, bow, lifting up Rākshasa by the hair, and buckler). She wears a tall conical kirīṭa with a halo behind it, a jewelled diadem, makara-kuṇḍalas, necklaces, narrow breast band on her high breasts, girdles, etc. The loin cloth has on it the conventional folds shown. Even the muscles on the belly of the goddess are shown. With her trident, she is spearing a beheaded buffalo which is being clawed and bitten by a short-maned lion and on whose neck she is treading with her left foot in the characteristic Gaṅga



fashion. The nose and lips of the image are damaged. Out of the severed head of the buffalo issues forth the demon Mahisha whose tuft is held by the goddess.

In the *lantana* bushes to the north of the temple was found lying an image of Vishṇu as Janārdana (?) holding a *mātunga* fruit in the right lower hand which rests on a mace just beneath the elbow, prayōgachakra in the upper right hand and śankha in the upper left hand, the left lower hand being in *kaṭihasta* (Pl. X, 2). The image was originally about 6 feet high. The portion beneath the knees is now broken. The god wears yajñōpavīta, necklaces, armlets and wristlets, makara-kunḍalas and kirīṭa-makuṭa with halo behind. There is no phālāksha. Beneath the floral tōraṇa on either side are seen the avatārs of Viṣṇu. On the right side the Matsya and Kūrma are missing; but the Varāha, Narasimha and Vāmana avatārs are visible. On the left side of the tōraṇa (the broken piece was however found among the ruins) are Paraśurāma, Śrī Rāma, Balarāma, Kṛishṇa, Buddha and Kalki—all sculptured in the convolutions of the tōraṇa. The image is similar in technique to the other images lying round about and described above. It also belongs to the same period. It has now been removed to the west of the main temple where the other images are lying. Very probably the donation mentioned in the newly discovered Tamil inscription of Immaḍi Rāhutta Rāya<sup>1</sup> is to this god. Behind the inscription a portion of the brick basement of the old Janārdana temple was found while excavating round about the inscription stone and it is near this spot in the bushes that the image was discovered. Very likely it was also one of the images belonging to the Pañchāyatana group.

All the images are fully worthy of preservation in a museum.

Round about the temple are lying pieces of pillars and other architectural members of the temple.

The two temples and the images and other antiquities lying around them are among the oldest existing in the Mysore State. They contain some very fine pieces of Gaṅga architecture and sculpture. They should be declared 'Protected' and put under Class I. The brick tower which has been standing for over 10 centuries is a remarkable architectural piece. It should be kept clear of vegetation which is growing upon it and the roof of the temple repaired completely. The tower may be touched up so as to prevent water entering into it. The neighbourhood should be properly levelled, kept clear of thorns and the members of the Arkalvāḍi Pañchāyat instructed to repair the cart road to the village. The preservation of the temple is an urgent necessity. Both the shrines should be provided with battened wooden doors.

1. See part V No. 48



Among the inscriptions published in E. C. IV, Ch. 204 and 205 were revised and found to be two parts of one inscription. Three new inscriptions were found in the vicinity of the temple, one on a stone oil mill to the south-east of the Rāmanātha temple, another on one of the ceiling slabs in the verandah of the Saptamātrikā temple and a third, which is in Tamil characters, to the north of the main temple as already stated.

### Inscriptions.

## HARADANAHALLI.

Haradanahalli is a large village four miles to the south of Chāmarājanagar. It has two large temples, one dedicated to Anilēśvara and the other to Gōpālakṛishṇa.

### ANILĒŚVARA TEMPLE.

The Anilēśvara temple has become a huge structure by numerous additions made from time to time. It has a large number of inscription stones which are lined to the southern compound wall. These help us to build up the history of the temple.

### History.

In the days of Vīraballāla III in 1317 A. D., his officer Mādhava Daṇāyaka installed the natural liṅga called Anilēśvara and built the temple which must have consisted of the garbhagriha, the sukhanāsi and the inner navaraṅga. Perhaps a few years later was built the small shrine of Pārvatī on the north. The outer walls of both of these have octagonal cornice, the pilasters with biscuit-shaped moulding, and the shortly curved eaves with shallow kīrtimukhas. About 1340 one of the cylindrical pillars of the inner navaraṅga was replaced. Between 1340 and 1370 the outer navaraṅga with its southern porch of cylindrical porch and rounded railings, its sixteen-fluted hood-cornered pillars, its frontal verandah of  $1 \times 5$  aṅkaṇas, its rough looking fanged dvārapālas and the Vīrabhadra image (sword, arrow, bowl and shield), Tāṇḍavēśvara ceiling, the mukhamanṭapa of 15 aṅkaṇas with its sixteen-fluted pillars and its composite pillars and rounded railings and its finely ornamented bull were constructed. It was probably about this time *i.e.*, somewhere in the early Vijayanagar period that the high mahādvāra with the lofty brick tower and rows of sea-horses and kīrtimukhas and round and sixteen-fluted pilasters was also constructed. In the Vijayanagar period, probably 1660 A.D., the liṅga shrines at the back with their painted ceilings, the liṅga shrine on the south, the Sarasvatī shrine (1480) near Pārvatī's temple, the kalyāṇamanṭapa, etc., were constructed.

The ceiling paintings at the back of the temple are worthy of study since they are examples of later Vijayanagar period parallel with those at Lēpākshi and elsewhere. Among these paintings

### Paintings.

may be noted the following :—



*First panel* :—Śiva seated with 10 hands—abhaya, vajra, sword, padma, triśūla, sarpa, sarpa, ghaṇṭā, flame, and flower. He is seated in padmāsana and has five heads in two tiers, one of three and the other of two. Around the panel are groups of parrots, rows of swans and caparisoned elephants and on the beams are various gods like baby Kṛishṇa, dancing Kṛishṇa, Gajalakshmī, Viṣṇu, Umāmahēśvara, Gaṇeśa, etc. A *bhakta* wears a long white coat and a cloth cap with an *uttariya*.

*Second panel* :—Umāmahēśvara with rows of pigeons around. On the beams are found Samudramathana, Jalandhara sambhāri, the Dikpālas, the līṅga being worshipped by several ladies and gentlemen all dressed in the Vijayanagar style. Date of the painting, circa 1634 A. D. (Śaka 1556).

*Third panel* :—Worn out, with a border of birds.

*Fourth panel* :—Andhakāsuramardana.

*Fifth panel* :—Gajāsuramardana.

*Sixth panel* :—Large padma with border of parrots.

*Seventh panel* :—Vīrabhadra, greatly damaged.

*Eighth panel* :—Śrī Rāma seated on throne with Śītā and Lakshmaṇa by his side. On the beams are depicted Kṛishṇa's love scenes.

Among the other paintings is an interesting picture of a Moslem king smoking the *guḍugūḍi*.

*Ninth panel* :—Śiva and Pārvatī on Nandi (damaged painting).

It is interesting to notice that about 1640 A.D. the art of Fresco painting was still existing.

Opposite the Mahādvāra stood until about twenty years ago a tall granite pillar with a thirty-two fluted shaft dating probably from the early Vijayanagar period and being contemporary with the mahādvāra. It was leaning on one side and on a rainy

### Lofty Pillar.

day came down with a crash and was broken into pieces. The five pieces belonging to it—three of the pillar, the circular neck, and the lotus capital are lying where they fell.

## GŌPĀLAKṚISHṆA TEMPLE.

About a hundred yards to the west of the Anilēśvara temple is the temple of Gōpālakṛishṇa which appears to have been constructed in two different stages. The garbhagṛiha and the sukhānāsi with their pilastered and niched walls, their octagonal cornices, etc., appear to date from about the 14th century.

The sukhānāsi doorway has got two moustached dvārapālas. On the lintel is an

### History and General Description.

image of Venkaṭeśa. On the battened wooden door of the sukhānāsi is a Kannaḍa inscription reading *Devarāja*. This is probably the name of Chikkaḍēvarāja Oḍeyar in whose time the extension of the temple was made with materials brought from Śaiva temples.

In the garbhagṛiha stands instead of Venkaṭeśa, a beautiful image of Vēṇugōpāla of undoubted Hoysaḷa workmanship. (Pl. XIII, 1).

#### Main Image.

The listening cows, the groups of cowherds, the finely worked tamāla tree, the prabhāvali though without the ten avatāras and the general figure itself, are beautifully worked. Tradition says that the temple was originally intended for Venkaṭeśa but that Chikkaḍēvarāja Oḍeyar who fished out the Vēṇugōpāla image from the kalyāṇi at Melkōṭe got it installed in this temple in the place of Venkaṭeśa which is

**Images in Navaraṅga.** now kept in the navaraṅga. Other images kept in the navaraṅga are Varadarāja (Janārdana) and Kṛishṇa, (Pl. XIII, 2) Viśvaksena, Nammālvār, Rāmānujāchārya, Śrī Dēvī and Bhū Dēvī.

Around the original temple has been constructed the *kattale pradakṣhiṇa*. The navaraṅga is of 20 aṅkaṇas in front of which is a mukha-

**Description of Temple.** maṇṭapa of 3 x 5 aṅkaṇas. The prākāra is well cloistered with verandahs. The pillars of the temple have nothing remarkable. In the sukhānāsi are kept a fine Janārdana group and the god's image has a very oldish look. There is also an image of Tāṇḍava-Kṛishṇa.

### VENKATAYYANA CHATRA.

Venkaṭayyana Chatra is a large village about a mile and a half to the south of Haradanahalli. It has a medium-sized temple of Venkaṭeśa constructed about 1676 A.D. by one Venkaṭayyaṅgār who endowed the temple and a number of Brahman families connected with it.

The temple has a garbhagṛiha, sukhānāsi, navaraṅga and a prākāra with cloisters and has no distinguishing architectural features. In front of it is a finely built stone pond said to be about forty feet deep.

The temple possesses a nirūpa of Kṛishṇarāja Oḍeyar III, of which a copy has been made.

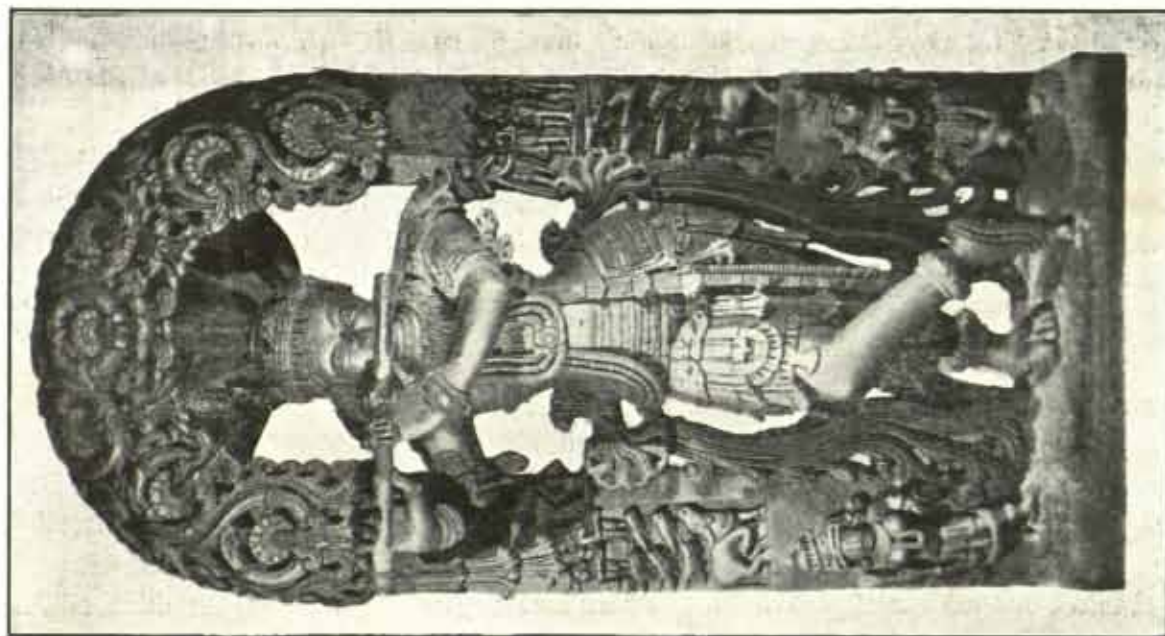
### HARALAKOTE.

Haralakōṭe is an ancient site three and a half miles south of Chāmarājanagar and one and a half miles south-west of Rāmasamudra. In

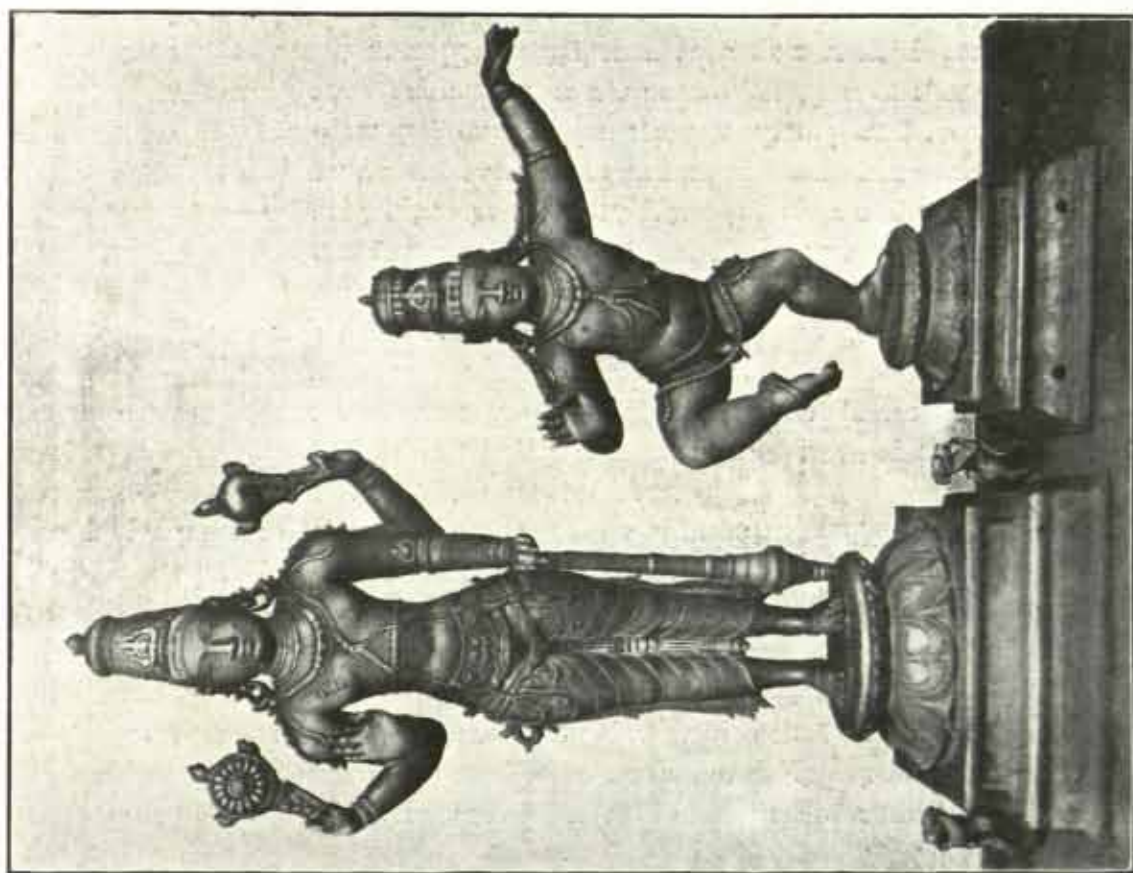
#### Manipura.

the inscriptions, of which there are five in number, it has been called Hattalakōṭe. This name probably became corrupted into Haralakote which is the name by which the site is now known. This name Haralakōṭe or Haralukōṭe has been sanskritised into Manipura and since





1. VENUGOPALA (p. 40).  
*Mysore Archaeological Survey.*



2. METALLIC FIGURE OF VARADARAJA AND KRISHNA (p. 40).



1891

1892

1893

1894

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1923

Maṇipura was the capital of Babruvāhana, Hattalakōṭe is popularly described as the capital of that prince.

There are two lines of fortifications—the inner one perhaps of the Hoysaḷa period and the outer one of about the Vijayanagar period.

**Fortification.** Both of them were of earth and are reduced to mounds.

### ĀṆJANEYA TEMPLE.

At the north entrance to the outer line of fortification stands the temple of Kōṭebāgilu Āṇjanēya, an unimportant structure of the Vijayanagar period with a colossal image of Hanumān sculptured in the round which resembles the Sugrīva image at Terakaṇāmbi and faces to the front with all the teeth showing.

### JANĀRDANA TEMPLE.

In the middle of the inner fortification stands a granite temple originally dedicated to Kēśava and so named in the inscriptions of

**Chola-Dravidian Type.** Pratāpa Narasimha (Ep. Car. IV, Ch. 98). The structure which is in the Dravidian style has no architectural importance. The inscription proves that the Hoysaḷas even as early as the days of Narasimha continued to imitate the Chōḷa-Dravidian type in this area.

The outer wall of the temple has the octagonal cornice, the biscuit-headed pilasters, the shallow niches, and the shortened curved eaves with kīrtimukhas. The brick tower is of the late

**General Description.** Vijayanagar times. The building has a small garbhagriha with a padma dome in the ceiling, two sukhanāsis of which one is a small navaraṅga of four sixteen-fluted pillars and an open mukhamanṭapa. The navaraṅga was repaired by the addition of some supports and an extra frontal aṅkapa was added sometime in the Vijayanagar period.

In the garbhagriha there now stands instead of the disappeared Kēśava image a relieve image of Śrīnivāsa (abhaya, chakra, padma, kaṭihasta). The image is of poor quality.

**Main Image.**

The temple turns west and about 50 yards away on this side there stands a fine monolithic granite pillar about 45 feet high. It rises out of a square base into an octagon from which springs a long sixteen-fluted shaft bearing the vase, an octagonal wheel with an abacus and a suṇṇapāda-like finial. The chief interest of the pillar is the fine proportions and the great height. Some of the stones of the base have moved out of place and the base requires strengthening.

**Garuda Pillar.**

## VĪRABHADRA TEMPLE.

To the south-west of the Janārdana temple stands a small temple of Vīrabhadra of about the Vijayanagar times. Near it on the

### Hoysala Image.

ground lies an inscription of the time of Kṛishṇadēvarāya. But the image is a beautiful one and may even date from the late Hoysala period. The god holds a sword, arrow, bow and shield and is attended by Dakshabrahma. He wears moustaches and a kirita typical of the 14th century. He is called *Bokkasada-Virabhadra* and is said to have guarded the treasury.

## ANCIENT SITE.

More than a furlong to the west of the Janārdana temple lies a high ground with numerous mounds here and there. It is strewn about with brickbats, brick basements and other structures, redware pottery and even beads. It is said that occasionally gold coins are picked up in the area.

Corresponding to the Virabhadra temple on the north is a high mound (Survey No. 491) which is called *Basti-tittu*. It is strewn about with the relics of an old temple, probably of a Jaina one. Beads and wooden combs were picked up on the site.

The basti mound has traces of a large collapsed brick structure and also some unworked stones. A diagonal trench sunk on it from north-east to south-west may give us the basement of the collapsed brick temple. The western part of the area has now been converted into ploughed fields. The portion now reserved, *viz.*, Survey No. 491—eleven acres and 10 guṇṭas should not be disturbed except with the concurrence of the Archæological Department. It is a likely site for excavation.

The field to the west of the reserved ground is strewn with pottery. It should be acquired and preserved. The two fields called Puttarāṅgana hola (Survey No. 498) and Sūrayyana Subbannana hola (Survey No. 499) should also be acquired and preserved. Another trial trench may be carried diagonally across the north-east corner of Puttarangayya's field (No. 498).

Near the basti mound there is an insignificant liṅga and on the east slope is a damaged figure of Gaṇēśa in granite. This shows that there must have been another temple close by.

A new inscription was discovered on the site. It is of the time of the Hoysala king Narasimha (S. 1209—1287 A.D.). Another frag-

### Inscriptions.

mentary inscription was found near the pond to the south of the Āṇjaneya temple.



### CHAMARAJANAGAR.

The Chāmarājēśvara temple and the Janana maṇṭapa were inspected. The latter seems to have been constructed out of the materials brought from the temples in the neighbourhood, *e.g.*, Tera-kaṇāmbi, Haraḷakōṭe, Haradanahaḷli, etc. There is a stone tablet in English commemorating the birth-place of Chāmarāja Oḍeyar in 1774. The paintings on the wall represent to the left Rājarājēśvarī with cornucopia and sugarcane, and Chāmunḍēśvarī to the right. The monument which was built in 1826 by Kṛishṇarāja Oḍeyar III in memory of his father is a protected one and is in a good state of preservation.

### HOMMA.

Homma is a prosperous village about eight miles from Chāmarājanagar *via* Alūr. It has several temples.

### JANĀRDANASVĀMI TEMPLE.

The Janārdanasvāmi temple is a structure of the days of Ballāḷa III reconstructed and provided with brick and mortar walls about forty years ago in the days of Mr. Krishnappa, Amildar.

#### History.

The old basement with its octagonal cornice, the sōmasūtra with the spout emerging from a tiger's mouth, the old doorway and the old sixteen-fluted pillars with their ribbed brackets and the large padma and the central navaraṅga ceiling are all there.

#### General Description.

The image of Venkaṭēśa (about 4 feet high—abhaya, chakra, śankha, kaṭihasta) is standing in front of the garbhagriha doorway. There is no sukhanāsi. The image is not worshipped. It is a fairly good image of the late Hoysaḷa or early Vijayanagar type. To its right is a fine Gaṇapati image.

#### Images.

It is recommended that the image be installed and the navaraṅga refloored with the slabs collected at the back of the temple.

#### Conservation.

In front of the temple lies the large inscription of Vīra-Ballāḷa III. Above the inscription is an anthropoid Gaṇḍabheruṇḍa flanked by a dagger, ḍamaruga and a sun on the left and the Tamil letter *ka*, a pillar, etc., and a crescent moon on the right.

#### Ballala's Inscription.

### RĀMĒŚVARA TEMPLE.

The Rāmēśvara temple is a small ruined structure with modern brick walls and old octagonal pillars of a very plain type. It has a

small Nandi without trappings except for necklaces and head bands. The temple shows no definite traces helpful for dating it.

Close by stands the inscription stone (E. C. IV, Ch. 63) of the time of Śrī-Purusha Gaṅga mentioning Vinitīśvara. It is standing in the midst of about an acre of land which has been let out by Government for gardening purposes.

**Ancient Inscription.**

**BHŪTĒŚVARA TEMPLE.**

About a hundred yards away to the north-east of the Rāmēśvara temple are the ruins of a damaged black stone liṅga of Bhūtēśa known in the inscription as Mūlasthānēśvara with an inscription of the time of Harihara II (1380 A.D.), standing to its east half buried in the ground. The pillars and stones of this Bhūtēśvara temple which stands close to the plantain garden of the Shanbhogue of Kōṭehalli were taken away to Kōṭehalli and utilised for the Āñjanēya temple there. This is a mile away from the Bhūtēśa temple.

**ALUR.**

Ālūr is a prosperous village six miles to the north-east of Chāmarājanagar on the right or east bank of the small river Suvarṇāvatī or Honnuhoḷe. The site of Hale-Ālūr is in the midst of cultivated fields and gardens close to the river.

**Situation.**

**DĒŚĒŚVARA TEMPLE.**

One of the oldest temples in the place is that of Dēśēśvara, a structure constructed in two different stages. The garbhagriha containing a black liṅga on an octagonal pīṭha, the small sukhanāsi, and the small sized navaraṅga about 12' x 12' with its four roundly chiselled trap stone pillars having the beginnings of the bell and vase moulding appear to belong to the Chōḷa days or even a slightly earlier period like that of the Gaṅgas. But the outer navaraṅga with its sixteen-fluted granite pillars, with its southern and its ribbed pillar brackets and hood corners belongs to the renovation effected in early Vijayanagar period with which is perhaps connected the large stone inscription of the time of Harihara dated S' 1325, standing on the south side of the temple.

The small bull maṇṭapa stands opposite the temple. But the bull itself is in the navaraṅga. The two western pillars of this maṇṭapa, which are wrongly paired, of course, belong to the Chōḷa or pre-Chōḷa work. One of them is of black stone and has the cubical base, the sixteen-fluted shaft, the beaded and creeper bands, and

**Bull Mantapa.**



the vase mouldings, while the other is a grey granite with the bell and vase shape mouldings rather ornamentally treated. The grey pillar has a Tamil Grantha inscription on its base.

The temple is so completely ruined that it is difficult to repair it without much expenditure. It will be better to retain it in the present form giving supporting buttress walls where the stone walls are out of plumb.

#### **Conservation.**

A new Tamil inscription was discovered on a large slab in the north side of the navaraṅga.<sup>1</sup> The inscription of Rājendra Chōla

#### **Inscriptions.**

(E. C. IV Ch. No. 69) is not traced.

Behind the Dēśēśvara temple on the south-west end of the old compound are found ten sculptures of largish seated figures in granite of the Saptamātrikās with Virabhadra to the right and Gaṇēśa and Kāpālikā to the left. To the north of the temple and close by it is a large seated granite relievo Durgā in a vigorous and terrible attitude with eight hands and open mouth, flames darting from her hair. (Pl. VII, 1). Her hands hold dagger, vajra, short sword, long sword, svargahasta, buckler, bell (?), bowl. The slender waist and limbs and the vigorous attitude of the goddess are characteristic of Chōla workmanship. On her pedestal is a beast whose identity is doubtful. It has the snout of a boar, the legs of an elephant, and the tail of a mongoose or tiger or even crocodile. It is not clear what the creature is.

#### **Sculptures in the Compound.**

### **ARKĒŚVARASVĀMI TEMPLE.**

The temple of Arkēśvara was perhaps constructed in the time of Rājendra Chōla (C. 1020 A.D.) as seen from the inscriptions on the north basement cornices of the temple. Since it is a definitely Chōla structure, it is of great architectural interest, though it must be admitted that it has entirely been rebuilt during recent years.

#### **Age of Temple.**

It consists of a small garbhagriha, a very small sukhānāsi and a navaraṅga of about 12' × 12' with a flat central ceiling divided into nine

#### **General Description.**

panels and having Tāṇḍavēśvara surrounded by the Dikpālakas. The basement cornices are partly octagonal and partly round. There is a small bull-maṇṭapa in front of the temple, containing a bull without trappings except for a head band. In the navaraṅga are kept two images, one of Mahishāsūramardini standing on buffalo-head (abhaya, chakra, śaṅkha, kaṭihasta) and another of Śiva as Kāpālika on bull pedestal (triśūla, mace, goad, rosary and bowl).

1. See Pt. V No. 42.



The navaraṅga doorway (Pl. XVII, 3) has on the jambs and the lintel a scroll band with dancing *Apsaras* as at Narasamaṅgala.

**Navaranga Doorway.** On each side of the doorway is a dark stone slab with four vertical panels containing groups of musicians playing on drums, cymbals, flutes, rudravīṇā and a violin-like instrument. (Pl. XIV, 2).

The chief objects of interest in the place are the four pillars of the navaraṅga and the four pillars of the Nandi maṇṭapa of which two

**Sculptures on Pillars.** are illustrated on Pl. XIV, 1. The pillars have square bases and round shafts, the latter opening out into the slope of the mouth of a vase. Over it is a round loaf-shaped moulding and on top is a bracket which, where fully worked, has the horizontal ribs with central floral band. The base and shaft of each pillar are divided into horizontal bands, each containing a frieze of fine sculptures, in low relief, which are of much interest.

SCULPTURES ON THE PILLARS OF THE PORCH:—

#### South-East Pillar:

Square base and round shaft.

Sculptures on base:

*East Face*—Two persons—one of whom is four-handed and perhaps a deity (Kṛishṇa?), standing with attendants to the left, and a boy carrying fruits in a basket on head to the right.

*South Face*—A king seated in state with two attendants standing to left.

*West Face*—A king seated before a four-handed deity and offering flowers (?). The deity appears to hold śankha and chakra (?) in the right and left hands respectively. The lower right hand is in chinmudrā and the lower left rests on thigh.

*North Face*—A royal couple proceeding on elephant.

Sculptures on shaft containing three panels:

*Bottom Panel*—Consists of a royal couple proceeding on horseback, and another on the back of an elephant with warrior attendants in between them and on either side of them, while a king is seated in state with attendants on the west face of the panel.

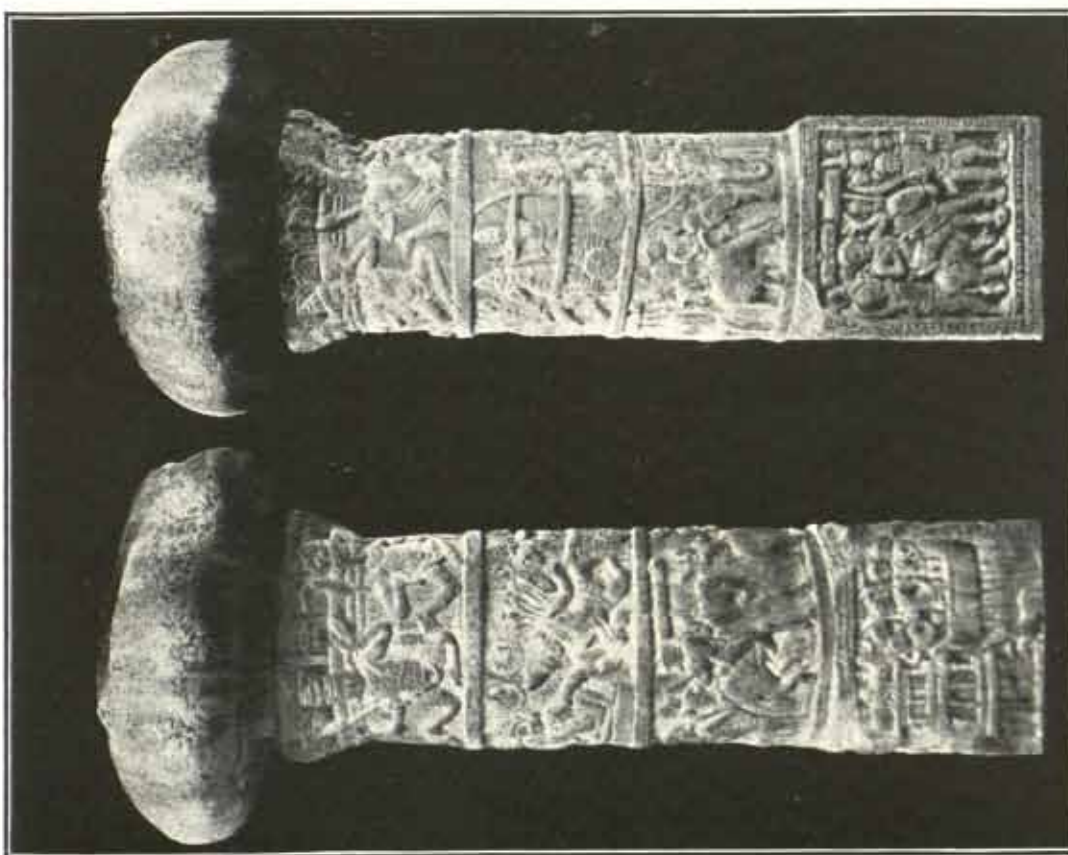
*Middle Panel*—Depicts perhaps the fight between Duryōdhana and Bhīma with Kṛishṇa (four-handed) looking on and sage Vyāsa (?) doing penance on a hill.

*The Top Panel* has a row of Vidyādhara.

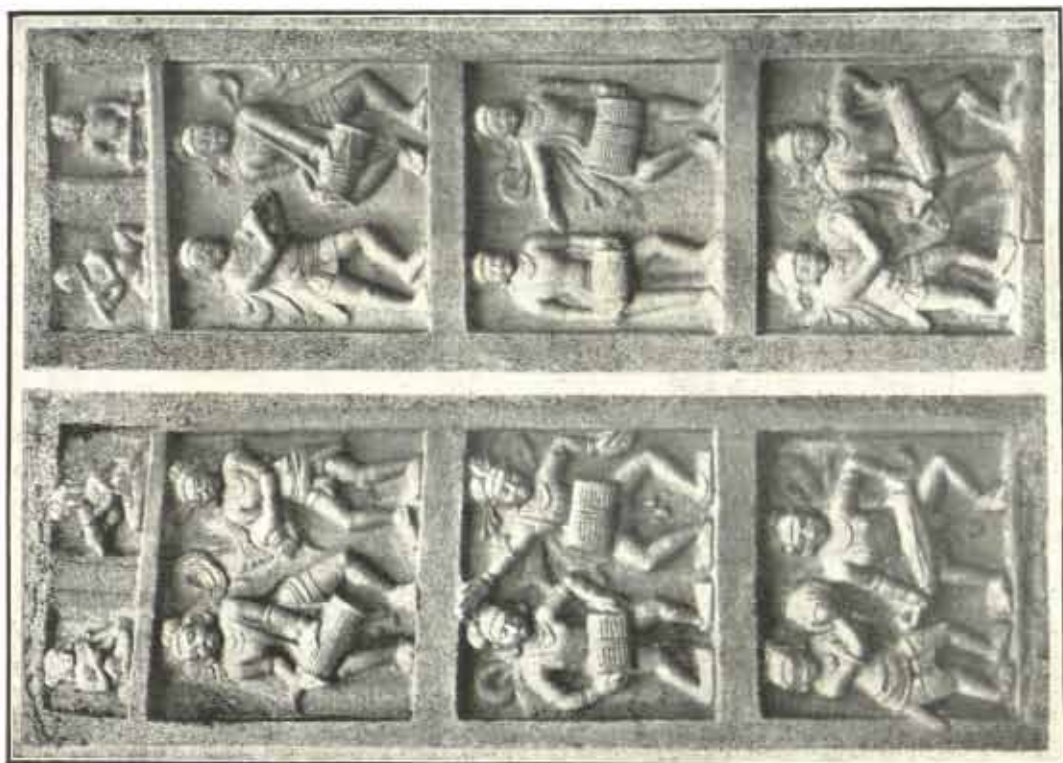
#### South-West Pillar:

Sculptures on base—

*East Face*—A king and queen seated in state with a bearded figure (ṛishi Vyāsa?), also seated, giving the royal couple instructions, while a priestly attendant stands to further left.



1. PILLARS OF NANDI MANTAPA (p. 46)



2. PANELS ON EITHER SIDE OF THE DOORWAY (p. 46).





*South Face*—A king proceeding on horseback with umbrella-bearers and attendants.

*West Face*—Perhaps depicts the Kandalūr Śālai victory of Rājendra Chōla. An army of five warriors sailing in a boat towards a temple with a lofty gōpuram. The sea is represented by lines for waves and a sea-horse and fish.

*North Face*—A seated king receiving a message, with an attendant swordsman to further front.

Sculptures on the shaft—three panels:

*Bottom Panel*—Two elephants stand face to face with their royal riders, perhaps of opposite flanks, while a cavalier, also a royal personage, rides behind with an army of soldiers (with weapons like javelins, swords, bow and arrow) standing in various positions.

*Middle Panel*—Depicts the Mahābhārata war on chariots and the Śarapañjara of Bhīshma.

*The Top Panel* once again has a row of flying Vidyādharas.

#### **North-West Pillar:**

Square base and round shaft.

Sculptures on base:—

*East Face*—A warrior proceeding on chariot, with bow and arrow.

*South Face*—A royal personage proceeding on horseback with attendants.

*West Face*—A royal warrior presenting the head of an enemy to his king who seems to grieve at it.

*North Face*—Two seated royal personages, one of whom sits on a throne, are depicted perhaps in the attitude of bewailing.

Sculptures on shaft—three panels:—

*Bottom Panel*—Array of army consisting of chariot, elephant and foot-soldiers.

*Middle Panel*—Fight on chariots with bows and arrows. On the east face is an elephant carrying a warrior. A severed head is shown in front of the chariot on the north face of the panel (Bhagadatta?)

*The Top Panel*—Has a row of Vidyādharas.

#### **North-East Pillar:**

Square base and round shaft. Sculptures on base:

*East Face*—A palanquin is borne along.

*South Face*—A king and queen seated in state and enjoying a dance.

*West Face*—Damaged, but perhaps similar to above.

*North Face*—A standing queen with attendants, receiving something from a warrior.

Sculptures on shaft—three panels :

*Bottom Panel*—Three queens seated, with the attendants standing and three elephantmen guarding with weapons.

*Middle Panel*—A king in procession with drummers and swordsmen.

*Top Panel*—Row of Vidyādhara.

A procession of the Vidyādhara, Īvara, Brahma and the Aṣṭadīpālaka can be seen on the outer faces of the beams of the porch.

SCULPTURES ON THE PILLARS IN THE NAVARANGA :—

**South-East Pillar** :—Has a square base and round shaft.

The faces of the base have sculptures as follows :—

*East Face*—Two panels of sculptures. The lower panel has a dancing group of drummers and cymbalists. In the upper panel stand two or three figures carrying sugar-cane bows, while a royal couple with attendants pay obeisance to them.

*South Face*—Two panels—In the lower is a royal lady seated. In front of her are three palm trees between which are seated some figures. In the upper panel a queen is seated and four males stand in front. Of the latter the middle two have their hands raised as if in wrestling.

*West Face*—Has also two panels of sculpture. The lower depicts a royal person seated, while three persons forming a dancing group give a performance. In the upper panel sit the royal couple in state with attendants, while above is a row of six female figures, evidently of persons belonging to the harem.

*North Face*—Has also two panels. The lower has a dancing group consisting of drummers and cymbalists. In the upper panel stands under a gateway a royal personage followed by three attendants and received by his two queens.

The shaft of the pillar has six panels of sculpture running round it. They are from the bottom upwards as follows :

*Lowermost Panel*—On the east face is a king (has he yajñōpavīta?) seated with his queen. An attendant stands before him. On the south face is a royal person (perhaps the same) seated with a boy before him. A lady attended by several persons reports to him something. A procession on foot begins and on the west face we find three persons, all royal in rank, lying on ground—one, that is, the lady by a river, the king by a



mountain, and the third by a river, with the attendants standing to further right. In the next compartment the royal couple are seated on throne with attendants to the right. (This scene perhaps refers to the adventures of a king on receipt of some information from a lady and the termination of the incidents by a marriage alliance).

*The second panel*—From bottom has a row mainly of standing attendant figures all round, except that on the east face is a dancing group consisting of three persons.

*The third panel*—Depicts on the east face a king seated in state with his two queens to his left and an attendant standing to the right. Next, to the right is a royal personage (perhaps the same king) seated under a pavilion (perhaps representing his palace). An attendant stands behind him. To further right we find a royal couple on an elephant proceeding towards the palace followed by an army of foot soldiers carrying swords. In their rear, on the north face of the shaft, proceeds another elephant carrying a royal couple and followed by two swordsmen.

*The fourth panel*—Depicts on the east face of the shaft a king seated in state with another royal person (perhaps his son) also seated at a distance. Between them stand two persons of whom one appears to report something with folded hands. Behind the king are seated several of his queens with their attendants, while on their rear (that is on the west face of the pillar) is a horseman. To the right of the latter person is what looks like a palace or temple towards which proceed a royal couple on horseback led by a troop of foot soldiers carrying swords.

On the south face of the *fifth panel* are seated in state the king and queen. Their standing attendants and guards carry swords. A dancing performance goes on.

*The topmost panel*—Contains a group of flying Vidyādharas.

#### **South-West Pillar:**

The south-west pillar has no sculptures on it, except floral bands on the round shaft and cubical base.

#### **North-West Pillar:**

Square base and round shaft.

Sculptures on base.—

*East Face*—Sculpture in two panels. The lower has an army of palanquin bearers carrying perhaps the queen of the king who follows on horseback behind.



In the upper panel are two elephantmen having bows and arrows, while trumpeters march in front blowing their trumpets.

*South Face*—Has three panels of sculpture. The bottom panel has a row of five standing warriors with swords, etc. In the middle panel the king is seated in state with his queen behind him and a chāmara-bearer standing in front, while some person, perhaps the prince himself, is doing homage with folded hands. The topmost row depicts a dance before the queen who is seated on couch with her attendants standing on either side. The dancing group consists of dancing girls accompanied by a drummer and a cymbalist.

*West Face*—Contains two panels—In the lower panel a king and queen are seated. A messenger stands in front of the king proclaiming something at which the king has raised his right hand with the fingers pointing upwards. The upper panel has a dancing group.

*North Face*—Contains also two panels. In the lower a prince proceeds on horseback followed by two foot-soldiers. In the upper panel are three warriors of whom two are shooting with bows and arrows.

The shaft of the pillar contains five panels of sculpture running all round it. Proceeding from the bottom upwards they are as follows :—

*Lowermost Panel*—Has an army of cavaliers and elephantmen. On the east face the first horseman is perhaps a king or prince since an umbrella is held over his head. His consort is also seated behind him on the same horse. The scene terminates in the shooting at a person who seems perhaps to be a captive. A lady stands between him and the archer.

*Second Panel* from the bottom—On the south face a royal person is seated amidst his courtiers, with an attendant massaging his left leg. The next compartment shows (on west face) the queen mother and her valiant son seated with their attendants standing. On the north face of the next compartment a couple are seated. The east face depicts a pot-bellied woman lying on couch. A tremendous mythical bird is sculptured above her in the attitude of carrying her away. The last compartment depicts on the south-east face a boat in which are several soldiers and the pot-bellied woman.

*The Third Panel*—From bottom depicts on the east face a king seated in state with attendants on either side standing and a dancing celebration going on. The next compartment also depicts on the south the king enjoying a dance. Next, is a row of two swans (with long floriated tails like Mayūras) flying over hills to a temple enshrining a līṅga (north face).

*The Fourth Panel*—From bottom depicts the procession of the pot-bellied queen being carried in a hammock with the king riding on an elephant in front. Dancers and musicians consisting of drummers and cymbalists celebrate the capture of the enemy who is perhaps the spouse of the pot-bellied queen and whose severed head is carried between two spikes by warriors walking in front of the elephant. Above are sculptured makara, fish, etc.

5. *The Topmost Panel*—Has a row of flying Vidyādhara.

#### North-East Pillar:

Square base and round shaft. On the four faces of the base sculptures are carved in the following order:—

*East Face*—Two panels. In the lower two notables—perhaps a king and his queen, proceed on an elephant with spearmen on either side; the upper panel has a group of drummers and heralds.

*South Face*—Three panels of sculpture. The bottom panel has a row of drummers and cymbalists; in the middle panel a king and queen are seated amidst the women of the harem, one of whom offers a cup of wine (?) to the king and another fans with flywhisk the queen who has a lotus in her right hand; the top panel has a row of three seated figures, of whom the central one is perhaps a chief.

*West Face*—Contains two panels of sculpture—in the lower a row of four spearmen stand in front of a person who appears to be a prince and behind whom stands an umbrella bearer. In the upper panel there are four figures of whom the first and second from the right appear to be the queens waiting under a gateway for their lord. Coming towards them from above is a row of flying birds.

*North Face*—This is also divided into two panels—an upper and a lower, the lower depicting perhaps a wood with wild beasts like the deer and the boars; and the upper, a group of hunters with their bows and arrows led by a king and queen on elephant. This is evidently a hunting scene.



The shaft is divided into five panels of sculpture running round it. From the bottom upwards they are as follows:—

*Lowermost Panel*—On the west face we find a royal personage on elephant issuing from a gateway and followed by his attendant, warriors and drummers. With his bow and arrow he fights through an army of spearmen, the chief of whom is seated on horseback who also has his bow and arrows. The victor then proceeds on an elephant capturing the enemy's queens and leading them on another elephant behind him to the temple of Mahākālī and pays obeisance to her for the victory conferred on him. The image of the goddess is like the one (but of a bigger size) set up north-west of the Dēśēśvara temple. (Pl. VII, 1). She is seated in a vigorous attitude on a boar pedestal and has eight hands holding weapons like bow, ankusa, drum, sword, flame, arrow and bowl. She has disheveled hair and scullheaded kirita and wears loin cloth and ornaments.

*Second Panel from bottom*—On the east face a royal couple issue forth on elephant with the spearmen and a palanquin in front. They then proceed on horseback, with the same spearmen in front, to the durbar hall where we find them seated on throne. Next to the durbar hall is the bedding room where the king is lying on his couch with the queen seated by his side.

*Third Panel*—Beginning on the west face, the king or prince proceeds on elephant followed by drummers and carriers through a gateway. Next are two elephants, the first guarded by a spearman and without a rider, and the second standing to further front with a soldier on its back holding a goad. This latter elephant stands before a seated king holding something resembling a vīṇā and has in its trunk a person. Another person is thrown into the air between the two elephants. The fact that the other elephant has no rider suggests that the person thrown in the air is its rider and that he was captured by the person sitting on the back of the elephant standing before the seated king. The scene evidently refers to the conquest effected by a Chōla prince, perhaps Rājendra. The thrown enemy falls on a spike held by a man seated on the ground.

*Fourth Panel*—A row of three horizontally running compartments each consisting of seated royal personages with attendants. The first compartment on the east has a royal couple seated on the throne, the king having something resembling a vīṇā in his



hands and the queen with her right hand pointing upwards, perhaps in the attitude of singing. In the next compartment the queen alone is seated playing on a *vīṇā* and having attendants on either side. In the third compartment the royal couple are once again seated on throne holding something between them, while a lady to further right attended by a fan-bearer and two spearmen pays homage in squatting attitude and with folded hands. This latter person appears to be the queen of the vanquished enemy and praying for pardon.

*The fifth and the topmost row* contains a group of flying *Vidyādhara*s, each of them being two-handed, with the right proclaiming the glory of the king throughout the world and holding lotus in the left.

The four pillars of the *navaraṅga*, the ceiling, and the *Nandi-maṇṭapa* pillars are fit to be shown in a museum. The sculptures show

**Conservation.**

perhaps the victorious exploits of *Rājendra Chōla*. <sup>1</sup>The temple deserves to be protected, repaired, and provided with a door and a compound wall.

## BHADRAVATI.

### LAKSHMĪNARASIMHA TEMPLE.

For description, etc., see *Mysore Archæological Report* for 1931.

*Renovation.*—An estimate for about Rs. 5,240 was sanctioned and subsequently owing to an additional expenditure of about Rs. 1,500 a re-revised estimate for about Rs. 6,800 was countersigned. It makes provision for the necessary acquisition of houses around, for the digging up and levelling of the compound, for enclosing the area with a size-stone compound wall, for resetting and cement-pointing the stone basement of the *mahādvāra* and reconstructing the temple platform. Provision is also made for lighting the temple with electricity.

The following additional improvements may also be included so as to restore the beauty and usefulness of the main building :

The outer walls, particularly the portions covered with white mortar should be scraped off and the old architectural mouldings cleared.

Cement-pointing should be done with cement coloured to match the neighbouring stone.

The cone-shaped *śikharas* of the three cells are ugly modern structures. They may be removed and the towers may, if possible, be completed in soapstone on a

1. Cp. C. Hayavadana Rao, *Mysore Gazetteer*, Vol. II, Part 1, pp. 161 ff.

design matching the lower portions and resembling the stone śikhara piece lying in the compound.

The ugly ventilation tower may be removed and substituted with a low tower invisible from the compound and having a glass top and ventilators on four sides protected with expanded metal.

The inside of the temple including its walls, pillars, and, particularly, the perforated screens and other sculptures should be carefully cleared as has been done at Bēlūr. The images of all the gods which are covered over with a thick coating of muck should also be fully cleaned.

The little mud platforms in the navaraṅga and all the wooden and bamboo structures inside the temple should be removed and all use of the inside of the temple for any purpose such as storing, etc., other than worship should be strictly forbidden.

The flooring inside the temple may be properly levelled and cement-pointed.

Electric lights may be installed so as not to be obtrusive to the view.

The present archak's house and other obtrusive structures and trees except the sacred *Aśvattha* tree should be removed and substitute structures be constructed with the archak's house and the pākaśālā and yāgaśālā outside against the north wall, where they would be unobtrusive.

The broken right index finger of Vēṇugōpāla and the broken left hand of his left consort and the damaged kirīṭa of Lakṣmī in the Lakṣmīnarasimha group may be repaired by a sculptor.

The weight of the roof must be reduced, the brick structures being removed and a concrete bed with cement covering being laid.

The ornamental supports on the platform steps do not match the architecture. A more suitable design may be adopted.

### CHANNAGIRI.

Channagiri has a hill fort of about 1770 A. D. with a Raṅganātha temple inside it. To the east of this hill extends the small Taluk town which appears to have had some prosperity in the days of Tribhuvanamalla Vikramāditya in the 12th century A. D. and in the late Vijayanagar days.

### KĒTĒŚVARA TEMPLE.

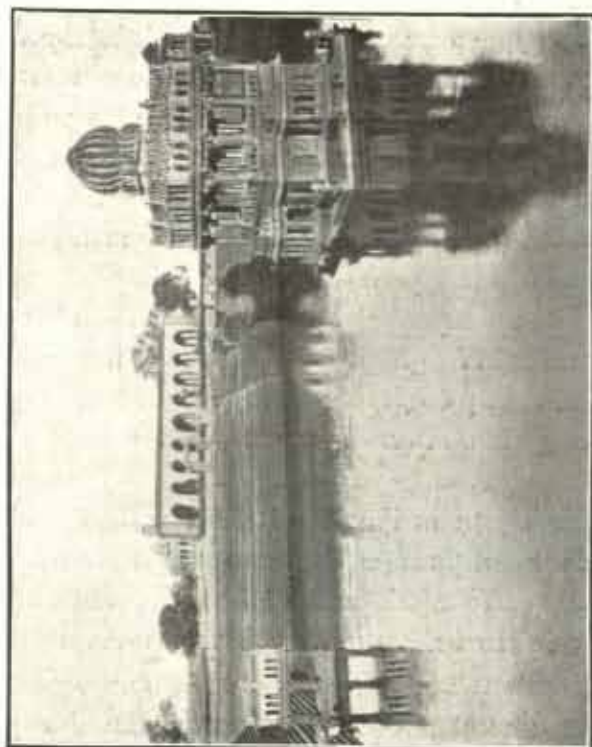
The temple of Kētēśvara known also as Kallēśvara is a small and unimportant structure of the Chālukyan style. It is said to have been

**Age of Temple.** restored by a pious lady in C. 1142 as seen in the inscription to the south of the building. This record calls the liṅga inside the temple 'Kētēśvara.'

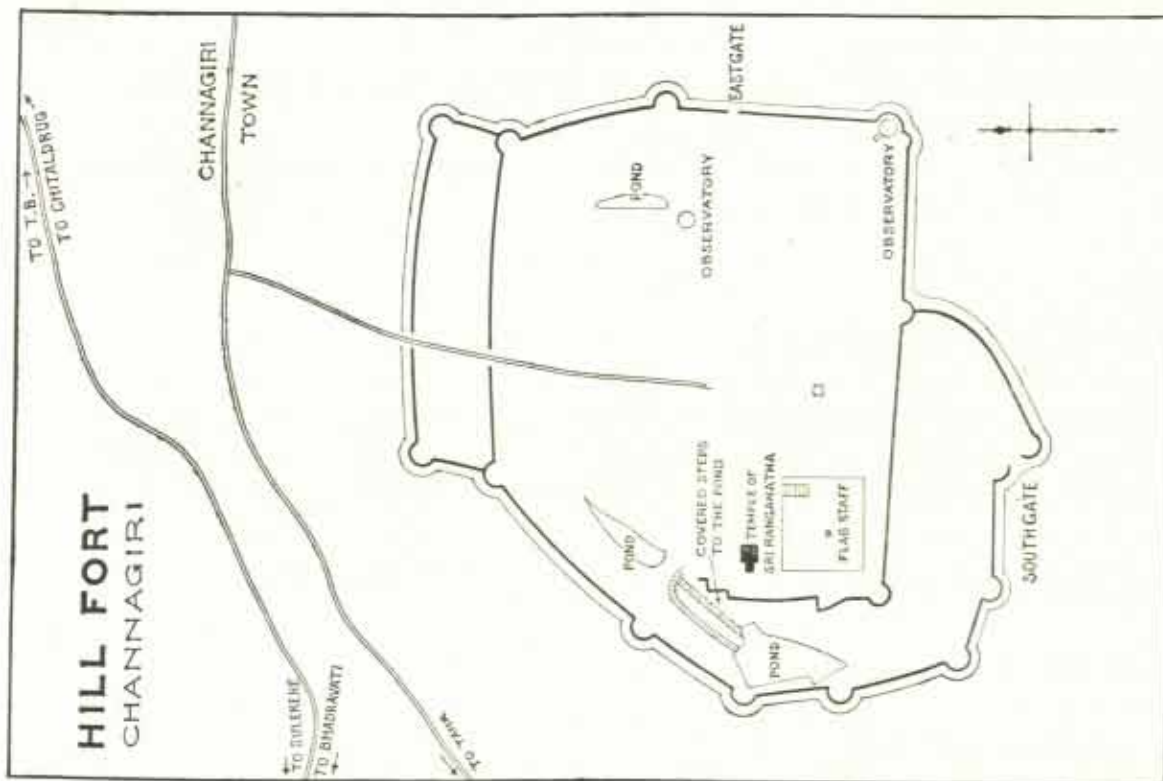




2 FORT WALL AND GATE, HONNALI (p. 63).



3. POND, SANTEBENNUR—VIEW FROM SOUTH-EAST (p. 60).



1. (P. 55.)





The building has a small navaraṅga of four pillars, a sukhanāsi and a garbhagriha on the west, a simple cell on the north and an open aṅkaṇa on the east. (Pl. XVII, 1). The west cell contains a liṅga which is of course the old Kētēśvara. Since

**General Description.** it is split into two, the pieces are kept together by a metal band. In the north cell stands Kēśava about 4 feet high, a fine image resembling the Hoysala type with the ten avatāras on the prabhāvalī. Its nose is damaged and its kirīṭa is peculiar. The open aṅkaṇa on the east appears to have housed a Nandi image which has now disappeared. At its back is a perforated stone window. The outer wall of the temple shows three plain cornices below, while the wall is ornamented with plain right-angled pilasters. The towers of the temple have completely disappeared.

The roof is much damaged and overgrown with plants. The building is not very important but its Kēśava image and its finely shaped navaraṅga pillars are interesting.

The temple need not be included in the protection lists. But it could easily be saved from ruin with a little effort. It is the only ancient one in the town and with local co-operation the following things may be done:

1. Its damaged walls may be repaired and the roof cleared of plants and covered with a concrete layer.
2. A battened wooden door may be provided and wire-netting introduced into the holes in the eastern window as at Halebidu.
3. The flooring may be cement-pointed.

## THE HILL FORT.

The hill of Channagiri which rises to a height of about 200 feet to the west of the town consists of a single soft dark rock covered with earth which commands a wide plain which is now the Taluk.

**Hill.**

It is said that the hill was fortified in the Pāḷḷēgār days by Channammāji, queen of Bednūr and was named after her. The fort (Pl. XV, 1) consists of two rubble walls defended by moats, the chief gate being on the north where the gradient is

**Fort.**

lowest. To the north-west close to the top is a natural hollow, the rain water collecting in which is a source of water supply for the hill. On the north-east there is another rock-cut honḍa with stone-cut steps. This is a much better source of water supply.

On the top of the hill is an area about a hundred and fifty yards in diameter in which are found a number of rubble basements of old buildings. Of these a round cavalier exists on the south-east.

**Buildings.**

On the peak stands a temple dedicated to Śrī Raṅganātha. Architecturally the structure is quite unimportant though the two doorways might have been brought from some unimportant Hoysaḷa temple. The structure is all of brick and mortar with stone pillars of the Ikkeri type having square base, octagonal shaft, wheel moulding and a capital of dentil drops. The image which may after all date from the 18th century is interesting iconographically. It is called Bēṭe-

**Peculiar Main Image.** Raṅganātha and depicts Viṣṇu standing in samabhaṅga holding chakra and śaṅkha in his back hands and arrow and bow in his front hands with a low Garuḍa pedestal below him and a consort in relievo on the prabhāvalī on each side. The image is not handsome but is peculiar.

The temple has a wooden disc-like image of a five-headed Hanumān sitting on a demon. The image is eight-handed and the attributes are not easily distinguishable as the image is much coated over with muck.

**Tower.** Just to the south of the temple is the old flag-staff tower built of rubble stones. It is square in shape and its top commands a fine view of the country around.

Opposite to the temple is an inscription stating that it was repaired by the order of Mr. K. Srinivasa Rao, Deputy Commissioner, Shimoga on 16th February 1913.

**Bhutappa.** To its south-west is a small shrine dedicated to Bhūtappa which contains the head of the god whose tongue projects out of his mouth.

### KALLUMATHA.

**Situation.** About three furlongs to the east of Channagiri close by the Holalkere road and at a level lower than it is a large mound of earth which almost covers a Chālukyan stone temple now called Kallumatha.

It is almost exactly like the Kētēśvara temple in the town in kind and dimensions with this difference that the eastern Nandi āṅkaṇa here is also converted into a cell. The original liṅga, Viṣṇu and Nandi have all been lost and the turned pot-stone pillars and doorways are covered with chunām. On the south side most of the wall with its pilasters can be seen on either side of the doorway.

On the south-east stand two worn out inscriptions mentioned in M. A. R. 1914.



## SULEKERE.

## SIDDHĒŚVARA TEMPLE.

To the north of the embankment of the Sūlekere tank is a small hillock on which is situated the temple of Siddhēśvara which is approached through a stone gateway supported on either side by a two-handed dvārapāla, having a mace in one of his hands. The inside of the mahādvāra has *jagalis* and is supported by pillars having the square base, the sixteen and eight-pointed shafts with the cubical, the pot, wheel and other mouldings generally met with in the buildings of the Keladi type.

**Situation.****Mahadvara.**

The temple consists of a garbhagriha, a sukhanāsi, a navaraṅga and a front porch and is enclosed by a prākāra of rubble masonry.

**General Description.**

The outer walls of the temple are quite plain. Those of the navaraṅga are raised up on a basement having four cornices of quite simple workmanship but for the dentil drop at the corners. The basement of the garbhagriha consists only of two cornices, which are different from those of the navaraṅga.

**Outer Walls.**

The sloping eaves, however, run uniformly around the temple and at the four corners of the garbhagriha have dentil projections upwards. The parapet is relieved at short intervals by stone rings and provided with stone conduits of simple design.

**Eaves.**

The tower is a stepped pyramid as at Dēvavṛinda and elsewhere, and on the west face has on each cornice a kīrtimukha which is rather peculiar. On the east face is a stone projection over the sukhanāsi in front of which is a kīrtimukha of plaster work bearing a Tāṇḍavēśvara group.

**Tower.**

The original porch consisted of only two fluted pillars with stone benches running all round. The outer face of the railing is divided by round pillars into panels having figures of elephants, lovers, lions, trunked swans, etc. To this original porch was at some subsequent date added an extra aṅkana on the north.

**Porch.**

The navaraṅga has three doors: on the east, south and north. All of them to a greater or lesser degree appear to be in imitation of the Hoysala type. All the lintels have Gaḷalakshmī figures with designs of turrets on either side, some of them being curvilinear.

**Navaraṅga.**

The navaraṅga consists of twelve aṅkanas instead of the usual nine and has six pillars, two of which belong to one class, while the remaining four to another. The two pillars of the

**Navaraṅga Pillars.**

former class are of peculiar and elegant design having square-shaped and bell and pot mouldings. The four of the latter class have each a square base, and a thirty-two fluted shaft with cubical, pot and wheel mouldings. The pot moulding is relieved at each cardinal point by a small panel having the figure of a god, while the flutes have in the middle a band of scroll design.

The main ceiling of the navaraṅga has a simple padma design. All round the navaraṅga along the walls run stone benches as at Doḍḍagaddavalli and Keḷadi.

**Ceiling and stone Benches.**

Against the western wall of the navaraṅga are kept on the stone bench a group of four Nandis and a relievo group of a royal couple riding on horse back. The identity of the couple is doubtful. Against the northern wall on the bench is placed an image of Viṣṇu as Janārdana with the mace-hand damaged. The bull kept in the navaraṅga was headless; but a disproportionately small head and hump have been added recently.

**Sculptures.**

A Gajalakṣmī doorway leads into a small sukhanaṣi. In the garbhagriha appears in the midst of a low stone pedestal the top of a natural rock the central portion of which has the shape of a liṅga, with an indentation on the head.

**Sukhanasi and Garbhagriha.**

The temple has numerous features as for *e.g.*, the pillars, the stepped tower, etc., which preserve the Hoysaḷa tradition on granite. But the style is not Hoysaḷa. An inscription placed near the main doorway bears the date Ś 1468 or 1546 A.D. On the dīpastambha is the standing image of a bhakta having the look of a Vijayanagar period image. It may well be surmised that the temple belongs to the early Vijayanagar period when perhaps the Hoysaḷa tradition was yet lingering.

**Date of Temple.**

To the south-west of the main temple is the shrine of the goddess Durgā having a garbhagriha and a porch of rude Draviḍian pillars. The doorway is in imitation of Hoysaḷa type. The image however is a rude relievo of Kāpālikā form with two hands, the right holding a padma, and the left a kapāla. On the pedestal are carved the figures of two lions with that of an elephant between them.

**Shrine of Goddess.**

### KERE-BILACHI.

About one and a half miles from Sūlekere, is the ancient site near Kerebiḷachi.

**Ancient Site.**

On the way at the north-west corner of the tank and close to the Santebennūr road are two high grounds which are now covered with ploughed fields. Both of these show signs of having had rubble and mud fortifications and there are clear signs that they were inhabited until about a hundred years ago. There are nearly three



hundred Muslim families in Kerebiḷachi whose ancestors are said to have come from Raya-Vellūr about 120 years ago.

An overground survey of the site showed the existence of earthen fort walls, and a Hanumān temple of potstone near the south gate with the image facing to our left, in a striking attitude. Potsherds are strewn about the area and the mounds show here and there the foundations of old buildings. In front of the Hanumān temple, and half-buried in the ground lies a finely worked potstone Chālukyan pillar which proves either that this was brought from elsewhere or that a Chālukyan temple existed nearby.

It is a pity that the numerous gold coins reported to have been found in the place have been melted. The following eight copper coins were produced by three of the Muslim leaders of Kerebiḷachi: coin 1 by Mohadinkhan Sab of Kerebiḷachi, coins 2—7 by Santebennur Mohadin Sab and coin 8 by Mayakunda Mohadin Sab:—

#### Coins.

1. Ae. large.

Obverse:—Kneeling Garuḍa.

Reverse:—Nāgārī—3 lines.

*Śrī pra . . .*  
*Kṛi shṇa*  
*rā ya*

2. Ae. Small.

Obverse:—Standing Garuḍa.

Reverse:—Not clear.

3. Ae. Small.

Obverse:—Tow-headed eagle(?)

Reverse:—To be cleaned.

4. Ae. Small.

Obverse:—Reclining bull to left.

Reverse:—Nāgārī legend.

First line not clear.

Second line perhaps *Dēva*

5. Ae. Small.

Obverse:—Umāmahēśvara (?)

Reverse:—Not clear.

6. Ae. Small, thin and wide.

Obverse:—Reclining bull to left.

Reverse:—Chequered reverse with dots in interspaces.

7. Ae. Small.

Obverse:—Bull moving to left.



Reverse:—Plough. This is said to be characteristic of many coins found in this place.

8. Ae. Large. Bijapur coin with Persian legend on both the obverse and reverse.

The information about the ancient sites and coins was obtained through one Majid Baig of Kere-Bilachi.

### SANTEBENNUR.

To the west of the Musafirkhana at a distance of about a hundred yards, a new temple has been built by Mr. M. Venkata Rao, Inspector of Schools. It is a building in size stones in mixed architecture. The object of worship there is a sculptured group of Śrī Rāma (?) holding chakra and śankha, bow and arrow, with Garuḍa on pedestal, Hanumān to right and Sītā to left and a scroll band around head. It looks more like an old relieve in low relief.

#### Modern Temple.

Just to the south of the temple is said to have stood the old temple of Śrī Rāma which was dismantled by the Moslems. Its Garuḍa-kamba, having been struck by lightning, was used for making the pillars of the new temple. On the site of the old temple is now the Idga. In the interest of public peace it could be removed to some other place.

#### Site of old Temple.

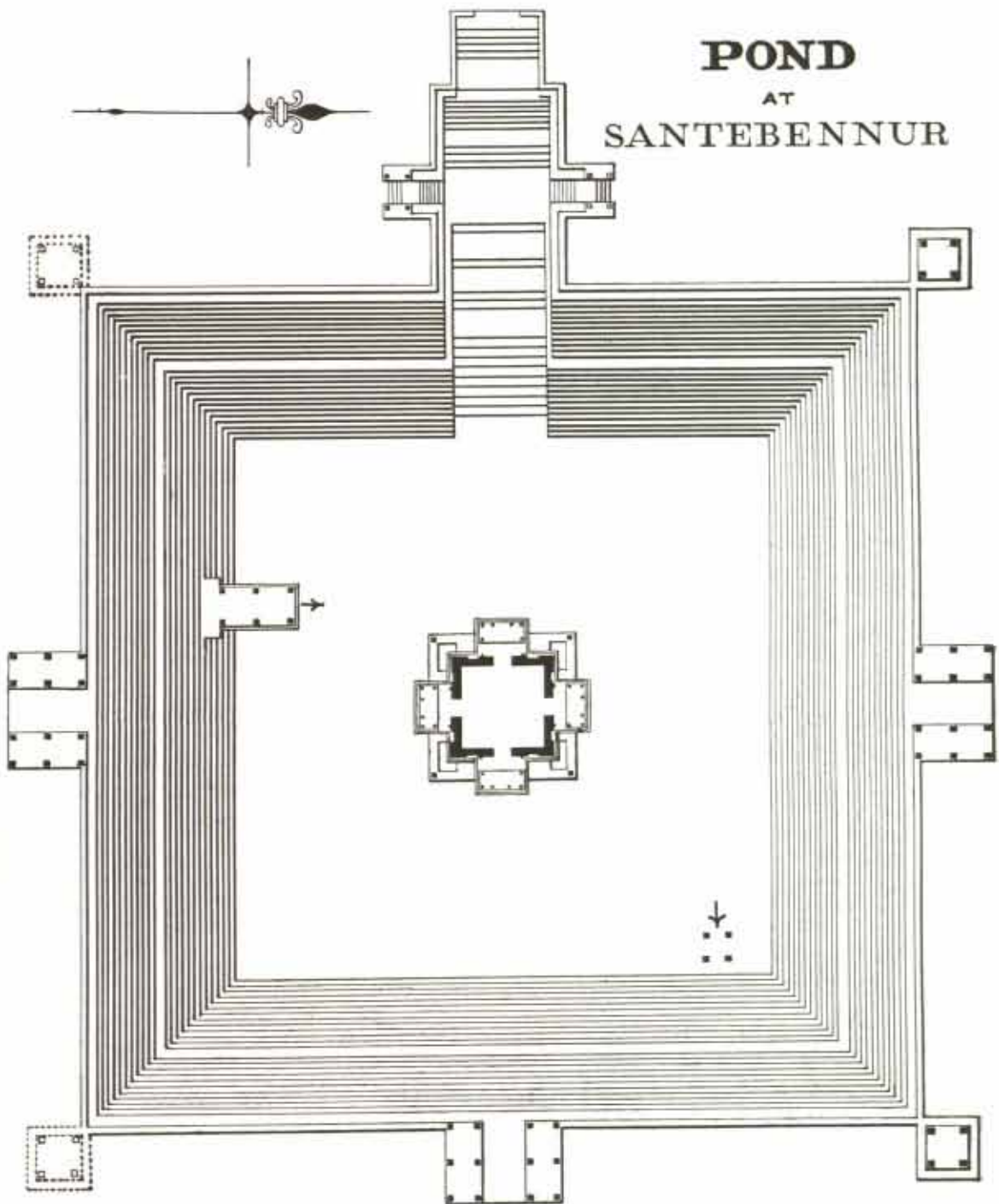
The musafirkhana is a large structure of granite having a large pillared hall with pointed arches. It is evidently a plainly built mosque. It is said that the stones of the old Śrī Rāma temple were freely used for this building and that the slabs covering the roof have under the concrete a large number of mutilated Hindu sculptures. Inside the hall is a mihrab with a stepped seat for the Koran.

#### The Musafirkhana.

The most interesting piece of architecture in the place is the beautiful and large pond which is about 100 × 100 yards with the sides completely built of granite steps. (Pl. XVI). Its main entrance is from the west while it has entrances also from the north, east and south. At each of the eight cordinal points stood a tower formerly, but six of them only are standing now, and there is a fine tower built on a rock in the centre of the pond and reached only by swimming. (Pl. XV, 3.) These several towers have a peculiar character. The structure of the first floor is invariably of granite stone with the pillars bearing numerous Hindu sculptures like Hanumān (north-west tower), lotuses, figures of donors (north-east tower) Gaṇḍa-bhēruṇḍa, (Pl. VII, 2) dancing Kṛishṇa, etc. But the structure on the first floor and the towers are all built in the mixed Hindu-Saracenic style so familiar to us in some of the Vijayanagar buildings like the Lotus Mahal, the Elephant Stables and the Zenana compound towers at Hampe.

#### The Pond.

**POND**  
AT  
SANTEBENNUR



(P. 60.)





The bricks are typically of the 18th century, being broad and thin. Pointed arches are freely used as also projecting balconies. At the corners appear lotuses bearing cucumbers as in Masjids. But the central towers are invariably of the *Kashmāṇḍa* type. This clearly shows an attempt of the Hindu builders to build on a mixed style. There can be no doubt that the structures are Hindu primarily.

The tower in the centre of the pond is the most remarkable. It rises on a square base with two minaret-like pillars on the east side. The first floor has projecting stone balconies supported by mango-drop brackets but having pointed arches. The first floor is also of stone; but the tower and the highly ornamented parapet around it and the śikhara are all of brick and mortar, almost Indo-Moslem in style; but the fact that two rearing lions form the centre of the eastern group while rows of elephants, swans and Gaṇḍabhēruṇḍas adorn the parapet, shows their Hindu authorship. The Gaṇḍabhēruṇḍa was an emblem of Achyutarāya of Vijayanagar and later on was adopted by the Nagar Pāḷḷēgārs. Perhaps it was also the emblem of the Tarikere Pāḷḷēgārs.

The pond has two other towers. The one over the drain leading water into the pond from the south is highly interesting. It is a soap-stone structure of six pillars which are in imitation of Hoysala pillars. Four of them are octagonal but show the disc, the bell, the pot and the wheel mouldings, though the details of the beading work are not Hoysala. The two westernmost pillars are the most interesting since they are in exact imitation of Hoysala work, being even lathe-turned and polished. But the sculptures like Kṛishṇa dancing with butter in his hand and the Gaṇḍabhēruṇḍa guarding it from a group of birds belong to a different age. (Pl. VII, 2.)

Since the pond is the only source of fresh water supply to the place and its towers are interesting architectural experiments, they should be carefully preserved. The water should be used

### Conservation.

only for drinking purposes, the inlet and the outlet on the north-east being occasionally cleaned. The plaster work of the tower, in so far as it remains, may be artistically touched up and repaired. Grass, etc., growing on them may be removed. The neighbourhood, particularly the pit on the south side, should not be allowed to be fouled, but should be kept clean. No trees of any kind whatsoever should be planted or allowed to grow within a hundred yards of this structure.

The Musafirkhana is intact and in good repair. Cooking inside it should be strictly forbidden; a small kitchen may be built nearer the pond, if possible to its north where it would be unobtrusive.

The decision of Government to use the building strictly for a non-religious purpose appears to be the best under the circumstances. The niche and the stepped seat near the west wall may be removed, thus preventing the provocation of

sentiments. A separate place for the Idga may be provided and the Moslems of the village may be encouraged to construct a good Masjid in some other quarter.

There is a tablet recently put under the mihrab which reads:—

“This building is a Musafirkhana and cannot be used as a Masjid. Any violation of the purpose is punishable.”

## HONNALI.

### MALLIKĀRJUNA TEMPLE.

Honnāli is an ancient place which appears to have been ruled by Permāḍi, a Gaṅga chief of Yeḍatore and a subordinate of the Chālukya Trailokyamalla Sōmēśvara. The latter's chief queen, Hoysalādēvī (perhaps the daughter of Nripakāma Hoysala) got constructed a small stone shrine for Mallikārjunēśvara in the place which she calls in the inscriptions as Mallikēśvara Tīrtha (1055 A.D.).

The temple which has a tower of the Pāllegār period and whose outer walls have been recently covered over with plaster, is a small structure, architecturally unimportant. It has a small garbhagṛiha housing a natural liṅga on a low round pedestal, an open sukhānāsī and a low-roofed navaraṅga with an open extra añkaṇa on the north and an extension añkaṇa on the east.

It houses now a Saptamātrikā group with the face of Chāmuṇḍā broken and supported by Viṇādhāri Vīrabhadra and Gaṇēśa; a larger figure of Gaṇēśa with tusk, goad, trident and apūpa; nāga stones, Bhairava with the left front hand broken and dancing Bhētālas partly mutilated, a Sūrya figure supported by Chhāyas and having a serpentine tōraṇa with mango-drops and a Nandi which is not completely worked.

The ceilings are all plain except the central one which has a relieve padma. The four central pillars have cubical mouldings connected by an octagonal shaft the corner faces of which have two flutings each and a roughly chiselled wheel moulding.

There is nothing remarkable about the temple except its antiquity and the sculptures which are of good quality.

### Importance.

## HONNĀLI FORT.

(Pl. XV, 2).

The old town which extends close upon the left bank of the Tungabhadra has a ruined fort wall roughly oblong in shape. A moat runs around it but the stone facing of the wall has been almost completely removed. The east gate near the



river, however, is intact. It is built of rough stones without mortar and has a pointed arch and pointed arch-like battlements strongly resembling Bijapur structures. By the side of the gate is a round bastion with a cannon platform.

The local people have much sentimental regard for it, because it is connected with the history of their place. With a small expenditure it can be saved from ruin. The damaged stone revetment under the cannon platform may be repaired and the stones cement-pointed. The brick structure above may be removed or preserved and the rest of the structure repaired without interfering with its old architectural features. No purpose would be served by preserving any other part of the fort.

The three *vīragals* to the east of the Mallikārjuna temple are now buried in the earth. They may be unearthed and kept in the courtyard of the temple.

#### Viragals.

### KURUVADAGADDE.

#### RĀMĒŚVARA TEMPLE.

Gōvinakōvi is a wayside village to the east of the road from Honnāli to Shimoga and about 7 miles from the former. About half a mile to its east is an island in the Tungabhadra known as Kuruvadagadde and on it stands a temple of Rāmēśvara. A large stone lamp pillar with footrests faces its south door. But the temple itself faces east.

The temple appears to consist of two parts. The earlier one consists of the small garbhagriha with a small sukhanāsi with perforated windows supporting the jambs, and a navaraṅga of four pillars having cubical mouldings connected by octagonal shafts and circular mouldings above. The central ceiling has only a shallow padma. There is nothing remarkable on the outer walls and the whitewashed vimāna may be of a later date. The sukhanāsi and navaraṅga doorways are plainish Chālukyan pieces.

In the navaraṅga are kept a number of interesting images:—

#### Sculptures.

1. About a dozen nāga stones rather plain.
2. Three bearded Śaiva yōgis in padmāsana with hands in yōga-mudrā, with pointed beard and hair dressed in jaṭā like turbans tied round their heads. They wear *rudrāksha* garlands, *rudrāksha* armlets, bracelets, large pendent ear-rings. On the side of each is the *daṇḍa*



and *kamaṇḍalu*. The first has a serpentine *tōraṇa* with *simhalalāṭa*. The second has the moon and sun near head, while the third has also a *simhalalāṭa*. The identity of these figures would be interesting.

3. Sūrya standing.
4. Virabhadra.
5. Gaṇēśa.
6. Durgā seated.
7. Mahishāsuramardini.
8. A small liṅga.
9. Small Nandi.

The central ceiling has a shallow padma and below it a damaged Mahrati inscription.

To the east of the navaraṅga is an outer hall of (east to west) 3 X (north to south) 6 aṅkaṇas with a projecting extra aṅkaṇa to the east with a doorway. Here is a large recumbent bull whose thinness and conventionalised dewlap remind us of the Banavāsi bull. To the north of the hall is a small cell containing a small stone image of Bhairava standing under a serpentine *tōraṇa* of undoubted Chālukya or Hoysaḷa workmanship. The hall appears to be an additional structure of a later date built out of heterogeneous materials some of which are ornamented soap-stone pieces of Hoysaḷa workmanship. The south door is supported by perforated screens. Four finely fluted Chālukyan pillars of soap-stone are lying to the south-east of the temple.

Around the temple are a number of inscriptions the oldest of which dates from the 36th year of the Chālukya Vikrama era. The Hoysaḷas, the Yādavas and the Vijayanagar kings have left their records also and a large *jātra* even now takes place on the

**Inscriptions.** island. On the north-east side of the temple is lying a worn out Kannaḍa inscription which is to be read. It is probably of the Rāshtrakūṭa times.

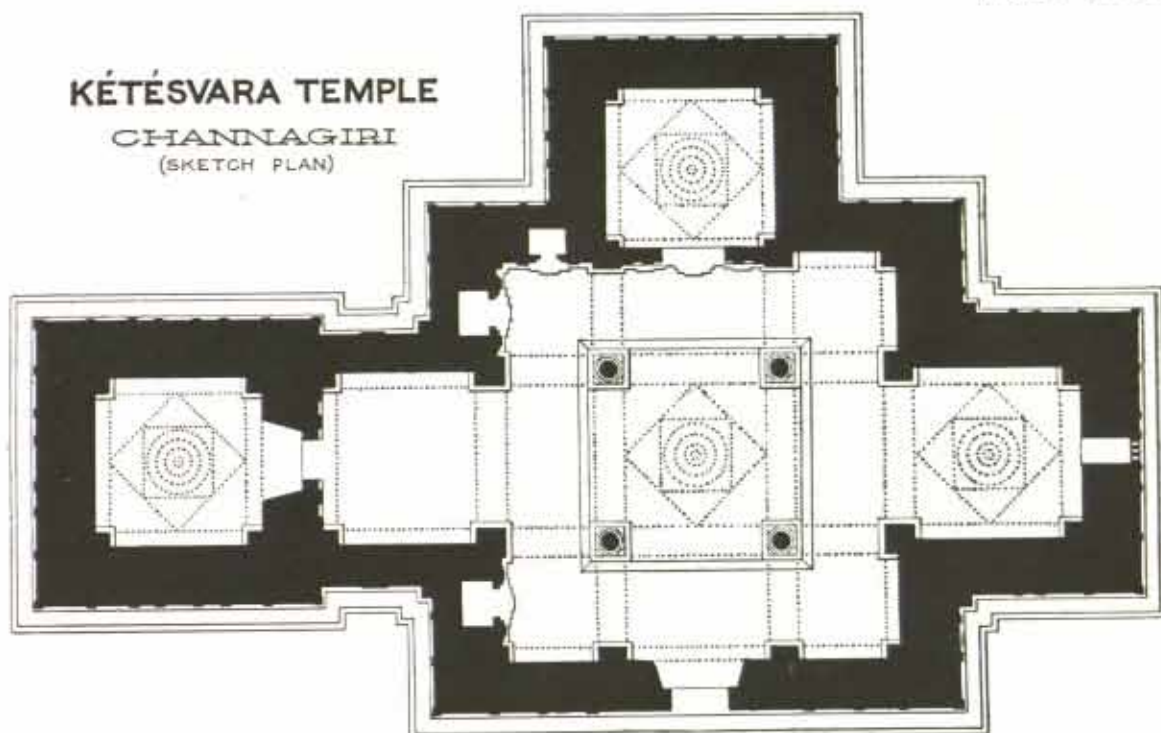
To the right of the south doorway has been built into the wall a fine large soap-stone slab bearing a Haḷe-Kannaḍa inscription of probably the Yādavas.

The Mahratas appear to have had their share in the reconstruction of the temple as evidenced by a Marathi inscription on a pavement slab in the navaraṅga reading: 'Sankarji Kāśirāmji Venkaṭādri'; by the lamp pillar in front of the temple; and by the figure of Hanumān on the front face of the projection over the sukhanāsi in front of the tower.

### NANDITĀVARE.

Nanditāvare is a village about half a mile east of the high road from Harihar  
**Situation.** to Male-bennur, the deviation being about eight miles

**KÉTÉSVARA TEMPLE**  
**CHANNAGIRI**  
 (SKETCH PLAN)



1. (p. 55.)



2. MANIKESVARA TEMPLE,  
 NANDITAVARE—KESAVA (p. 67).  
*Mysore Archaeological Survey.*



3. ARKESVARA TEMPLE, HALE-ALUR—  
 DOORWAY (p. 46).





from Harihar. It has a Hoysala temple dedicated to Śiva known as Amṛita-liṅga-māṇikēśvara.

The temple appears to have been constructed by a Hoysala officer Māṇikappa in about 1220 A.D. for his merit.

### Age of Temple.

The structure is of soapstone and finely ornamented with beautiful sculptures.

**General Description.** It has a garbhagṛiha, a sukhanāsi and a navaraṅga of four pillars with a small northern cell. But the porch

which ought to have been in front of the navaraṅga doorway and the outer walls of the navaraṅga have all been covered over with a recent structure in the shape of a maṇṭapa which is now used as a school. At the east end of the maṇṭapa is a liṅga room containing a beautiful bull of soapstone. The vimāna and its frontal projection which must have been very ornate, have all disappeared and a damaged Saḷa group is lying in the revetment to the south-west of the temple.

The plan of the garbhagṛiha is generally square but the outer walls have central projections and pilasters. The outer wall of the

### Outer Walls.

garbhagṛiha however is visible in all its old beauty though its sculptures are somewhat damaged. It has five finely shaped cornices, three of which are beautifully sculptured: the upper and lower ones with a tastefully designed creeper and the middle one with a row of rearing lions slaying elephants or fighting Saḷa.

### Cornices.

The upper wall has a row of images almost two feet high without canopies.

**Wall Images.** They are proportionally shaped and show high class sculpture, though mutilated. They are, in order commencing from the south-east:—

1. Indra with vajra, goad, mace and phala with elephant in the right corner.
2. Four-handed and skeleton-bodied Śiva (or Bhairavī?) dancing.
3. Bhairava.
4. Brahma (?) with lotus, sruk, sruva and phala with an elephant-like animal near foot.
5. Dancing Gaṇēśa.
6. Rati.
7. Manmatha.
- 8, 9. Two chāmara-dhāriṇīs guarding a vacant niche over which rises a curvilinear turret of about nine tiers.
- 10, 11, 12. Kōḍaṇḍarāma with Lakshmaṇa and Hanumān. The last who is in the striking attitude and much damaged must have been a beautiful piece of sculpture judging by the pose of what remains now.

13. Standing god (perhaps Harihara)—sword, javelin, padma and phala with Garuḍa near the right foot.

*West Wall—*

14. Ardhanārīśvara with hands broken and bull and mangoose near feet.  
 15. Mōhinī at toilet, mirror in hand.  
 16. Mōhinī standing in tribhaṅga.  
 17. Dakṣiṇāmūrti.  
 18, 19. Attending figures on either side of the west niche similar to the south one.  
 20. Mōhinī with monkey.  
 21. Mōhinī with mango bunch.  
 22. Mōhinī with parrot.  
 (All these are fine sculptures but damaged.)  
 23. Harihara (broken, trident, chakra, broken) with bull and Garuḍa near feet.

*North Wall—*

24. God standing (broken, goad, pāśa and phala) with quadruped (broken) near foot.  
 25. Śiva standing (mutilated) with Nandi near foot.  
 26. Arjuna with bow in right hand and kapidhvaja in left.  
 27. Bhīma—dancing—two-handed, with broken mace and phala (mutilated).  
 28, 29. North niche flanked by attendants and a fine mutilated Bhairavī group now kept inside it.  
 30. Unworked.  
 31. Pārvatī as Bhillī.  
 32. Dakṣiṇāmūrti with long coat.  
 33. Two-handed man (king ?) with dagger in right hand wearing short loin cloth, yajñōpavīta, kuṇḍalas and two high wooden sandals. Perhaps the donor Mānikanṇa.  
 34. Pārvatī—two-handed.  
 35. Śiva standing (symbols broken except goad).  
 36. Durgā dancing (sword, trident, drum ; bowl and man's head).

Above the double cornice is a row of rearing lions fighting Saḷa.

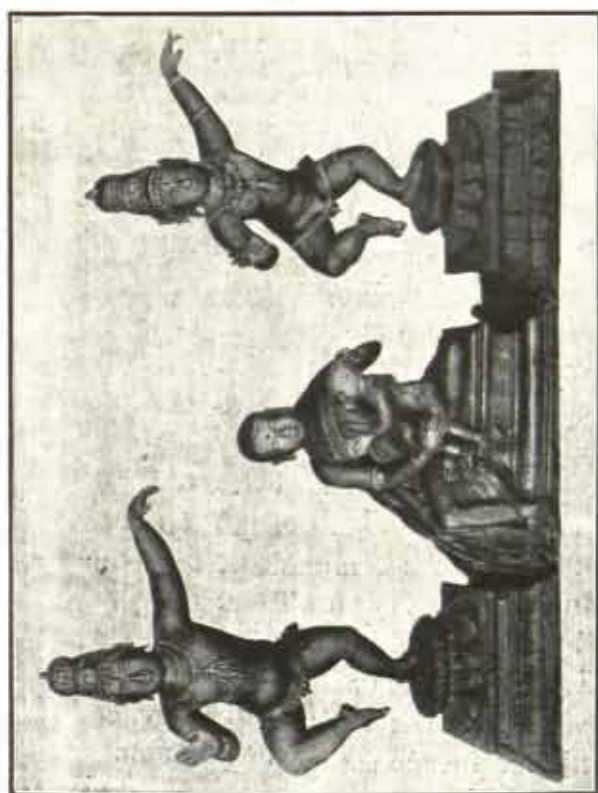
The parapet and the tower are completely lost.

Since the front of the temple is covered up by a recent wall only the doorway is visible. It has two chunam covered dvārapālas and

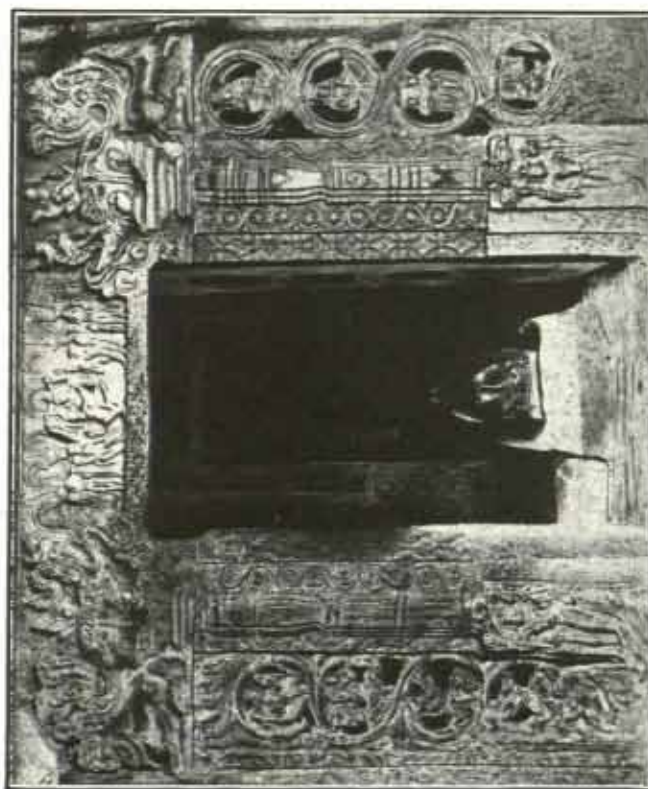
**Inner View.**

ornamental pilasters with an unworked lintel. The navaraṅga which is about 17' × 17' has four pillars of the round

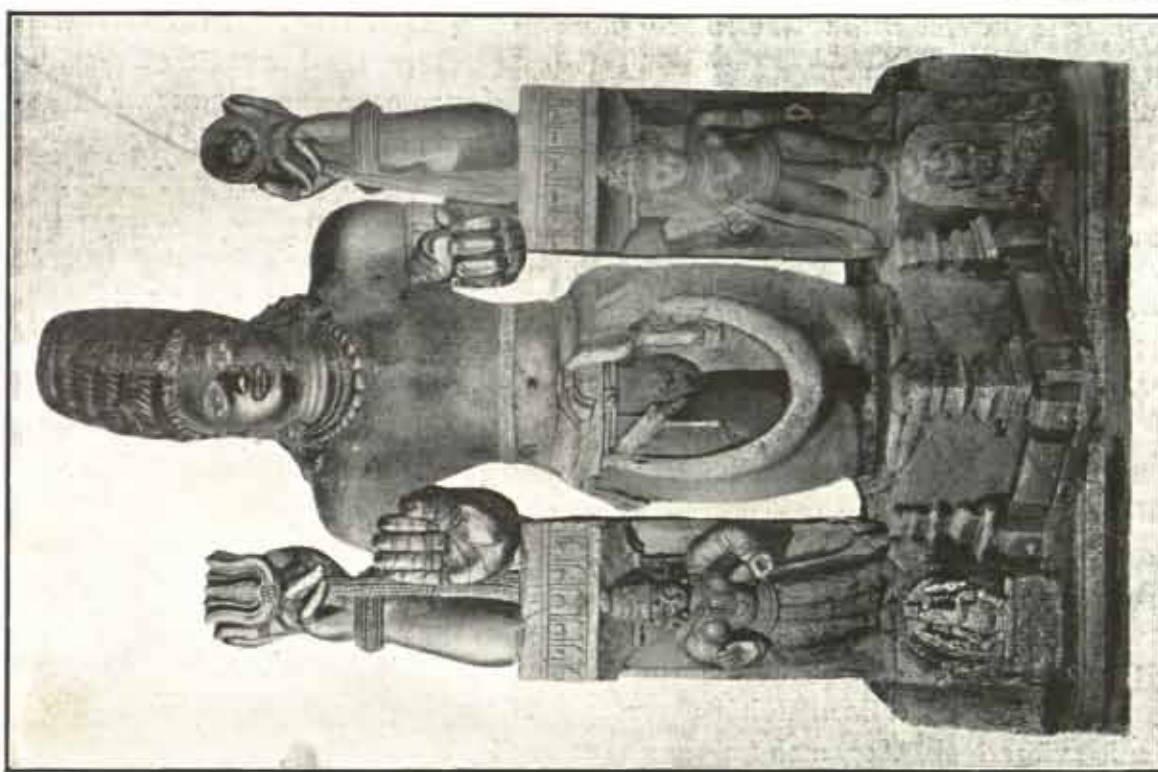




1. LAKSHMIVARADARAJA TEMPLE, TERAKANAMBI—METALLIC  
FIGURE OF TANDAVA-KRISHNA AND YASODA—KRISHNA (p. 24.)



2. ISVARA TEMPLE, NANDIGUDI—SUKHANASI DOORWAY (p. 69).  
*Mysore Archaeological Survey.*



3. HARIHARESVARA TEMPLE, HAKHAR—HARIHARA (p. 71).





lathe-turned type whose beading sculptures have not been completed. The

#### **Navaranga Doorway.**

pilasters against the walls are of the indented square pattern. The ceilings are all blank, except the central one which is a beautifully carved piece, though flat in character. It is divided into nine squares by finely ornamented bands. In the centre is

#### **Pillars.**

Tāṇḍavēśvara dancing on the body of Andhakāsura with Brahma to right and Viṣṇu to left. The god is eight-handed. In the panels around are beautifully carved

figures of the eight Dikpālakas some of which deserve to be studied individually. A special feature of these nine panels is that the ground around each main sculpture is minutely carved into a large number of soldiers and attendants consisting of

#### **Ceilings.**

musicians, trumpeters, drummers, dancers, etc. Special mention may be made of Indra's fine elephant and Niruti's demon flying in the air. But Kubera's horse has an unnaturally long body.

In the navaraṅga are kept a number of fine sculptures:—

#### **Sculptures.**

1. Seated Sarasvatī in a shallow niche on swan pedestal. It is much covered with muck and requires cleaning.
2. Saptamātrikā panel.
3. Gaṇapati.
4. Mahishāsuramardīnī in a fine large niche. The group is peculiar since the buffalo is absent. The lion is thrust into the background and the goddess is spearing a rākshasa whom she has forced down on his knees. The goddess holds in her eight hands spear, arrow, sword, chakra, śankha, bow, shield and demon's forehead. The group is fine and spirited.
5. Shaṇmukha in a shallow niche. He rides on a fine peacock and holds rosary, goad, śakti, pāṣa and phala.
6. Umāmahēśvara—The stone is much worn by actions of water.
7. Nāga and Nāgiṇī standing. The peculiar feature of this group is that they are standing on their feet while the cobras have wound themselves around their legs spreading their hoods above. The Nāga's snake has seven hoods, while his consort's has five.
8. A small Nandī of a later date is kept near the sukhanāsi doorway.

The small cell to the north of the navaraṅga is entered by a door with perforated screens. In it on a simple padma pedestal stands a beautiful image of Kēśava about five feet high. (Pl. XVII, 2). It is in samabhaṅga and is finely ornamented with

#### **North Cell.**

padma, śankha, chakra, and gadā—particularly the first one finely chiselled out. On each side of him stands a group. On his right is Bhūdēvī

### **Kesava.**

holding garland (?) and kalāśa. Garuḍa kneels in front of her, while a female attendant holds up from behind her a chāmara to the god. On the god's left near the mace stands Lakshmī with phala and padma, a chāmaradhārīṇī behind her and young prahlāda with uplifted right hand in front of her. Behind Lakshmī's attendant is an elephant. Around the god's head is a fine tōraṇa of the serpentine type with a simhalalāṭa above and the ten avatāras around.

### **Talismanic Betel Grower.**

A peculiar magical appliance which is expected to cause betel leaves to grow well if it is ornamented with a thousand betel leaves and taken out in procession is kept in the temple and has been described in M.A.R. 1912.

### **Sukhanasi**

The sukhanāsi doorway is flanked by Śaiva dvārapālas and perforated screens. There is Gajalakshmī on the lintel. A Tāṇḍavēśvara group with Brahma and Viṣṇu is carved on the architrave. The donative inscription of Mānikaṇṇa is on the beam above. The small sukhanāsi has a shallow padma ceiling as also the garbhagriha. In the latter, on a round pedestal is a small natural

### **Garbhagriha.**

liṅga with a tapering head. Opposite to the temple in the recently erected maṇṭapa is kept a fine large bull of soapstone evidently of Hoysaḷa workmanship. It is said to have been formerly housed in a shrine with the perforated windows that are now on either side of the shrine that now houses the bull.

### **Bull Mantapa.**

To the south of the temple near the village well lie some more worked stone pieces like the perforated screens, etc.

### **Worked Pieces.**

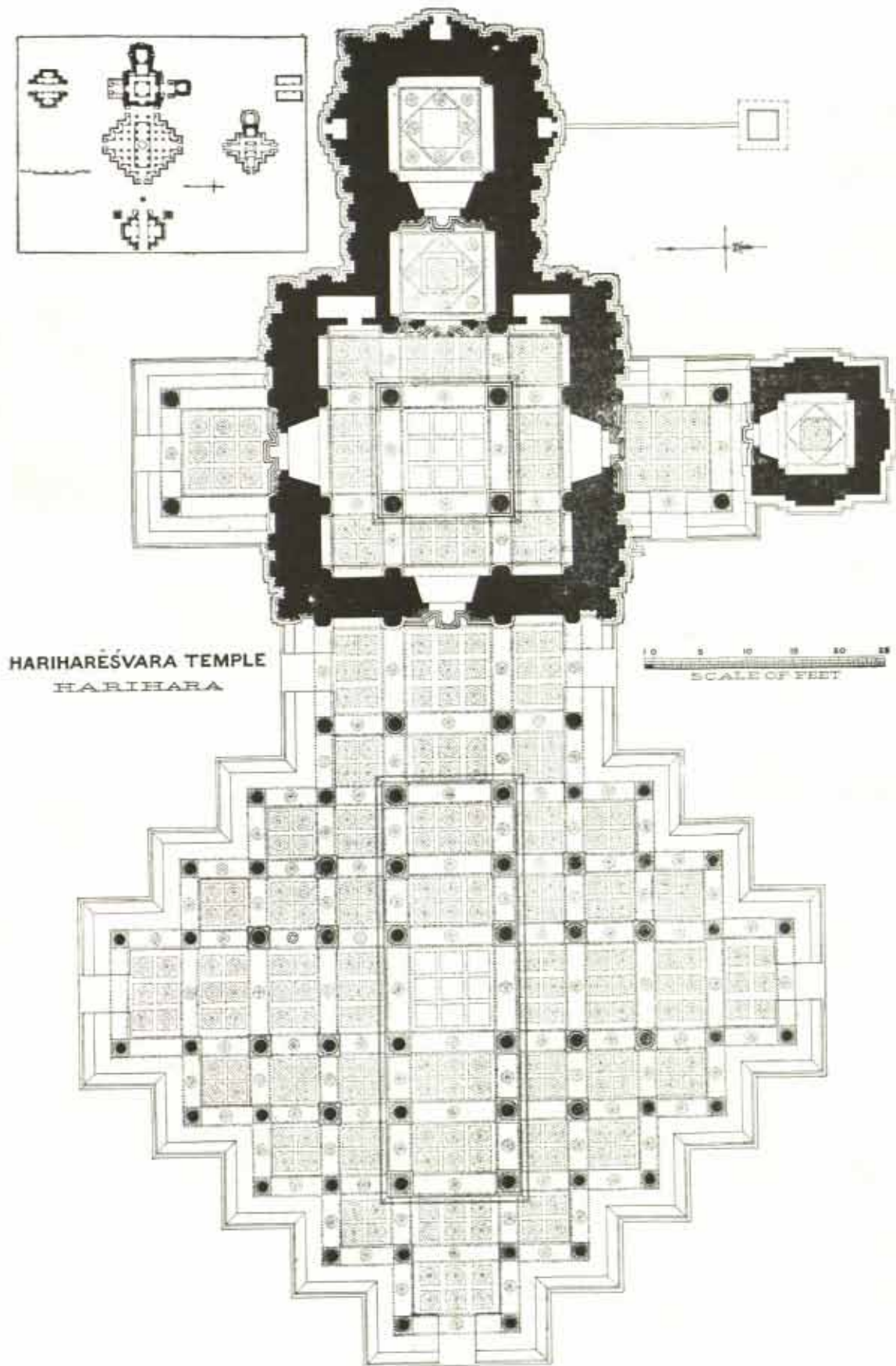
The temple and its sculptures are protected monuments of Class III. The inside of the temple is kept in a very dirty condition and the

### **Conservation.**

navaraṅga is a store house for gymnastic and other kinds of materials. It should be cleared of all these and the flooring reset and cement-pointed. One slab of the central roof has slipped and should be restored to its original position, if possible. The outer walls of the navaraṅga probably bear sculptures inside its mud covering. The latter should be removed and the original wall exposed at least on the north and south. The front maṇṭapa, though recently built, is strong and may be allowed to remain as it is. The back of the temple should be cleared of thorn, etc., and the sculptured pieces like the Saḷa group which are lying around the temple may be preserved in the Bull maṇṭapa.

The village road may be given a short extension so as to reach the temple.





HARIHARĒŚVARA TEMPLE  
HARIHARA



## NANDIGUDI.

### ĪŚVARA TEMPLE.

**Situation.** Nandigudi is a small village on the right bank of the Tungabhadra about 13 miles south-west of Harihar as the crow-flies. In the field to the south of the village and close to the river, stands an old temple of Īśvara, in front of which is a *vīragal* of C. 930 A.D. commemorating the bravery of a Gaṅga chief in the days of the Rāṣṭrakūṭa emperor Suvarṇavarsha. (Close to it was found a modern Kannaḍa inscription).

The temple itself shows signs of belonging to about the 10th century.

#### Age of Temple.

It consists of a garbhagṛiha, a small closed sukhanāsi and a navaraṅga which has six pillars with the central *aṅkaṇa* very large. The outer walls of the navaraṅga are completely covered up, while the place of the disappeared old tower is taken by an ugly modern one. Though the outside of the temple is thus rendered architecturally worthless, the inside is ornamental and contains several good sculptures.

**General Description.** The garbhagṛiha which has a low relieve *padma* in the ceiling has on a low square pedestal a largish *liṅga* with a tapering head. The garbhagṛiha doorway has *Gajalakshmī* on the lintel but is otherwise a plain one.

The sukhanāsi which contains a small *Nandi* is unimportant except for its beautiful doorway of hardish black stone. (Pl. XVIII, 2). Its jambs have each a Śaiva *dvārapāla* above whom rise an indented square pillar and three vertical floral scroll bands. On the outer side of each jamb, but carved in the same slab, is a perforated screen carved in the form of a creeper scroll as in the windows at *Nandi*. The right or south screen has four flying *Vidyādhara*s, two of whom are trumpeting and two others, a male and a female, are carrying flowers.

**Sukhanasi Doorway.** The north screen shows a woman dancing (?) with upraised left hand accompanied by a drummer and flutist, while a man is seated with upraised right hand (either in singing or the appreciation attitude) and a drummer plays on a *ḍavane*.

**Perforated Screens.** The lintel piece which is about 7 feet long is interestingly carved. In the centre under an elongated serpentine *tōraṇa* with hanging mangoes and without the lion face is Śiva dancing as *Gajāsuramardana*, though the elephant is absent. He is supported by a goddess and *Brahma* on the right and a goddess and *Vishṇu* on the

**Lintel.**



left. On each side is a four-footed makara ridden by a god while to further north is a conventionally manned lion and to further south a human-headed manned lion or sphinx.

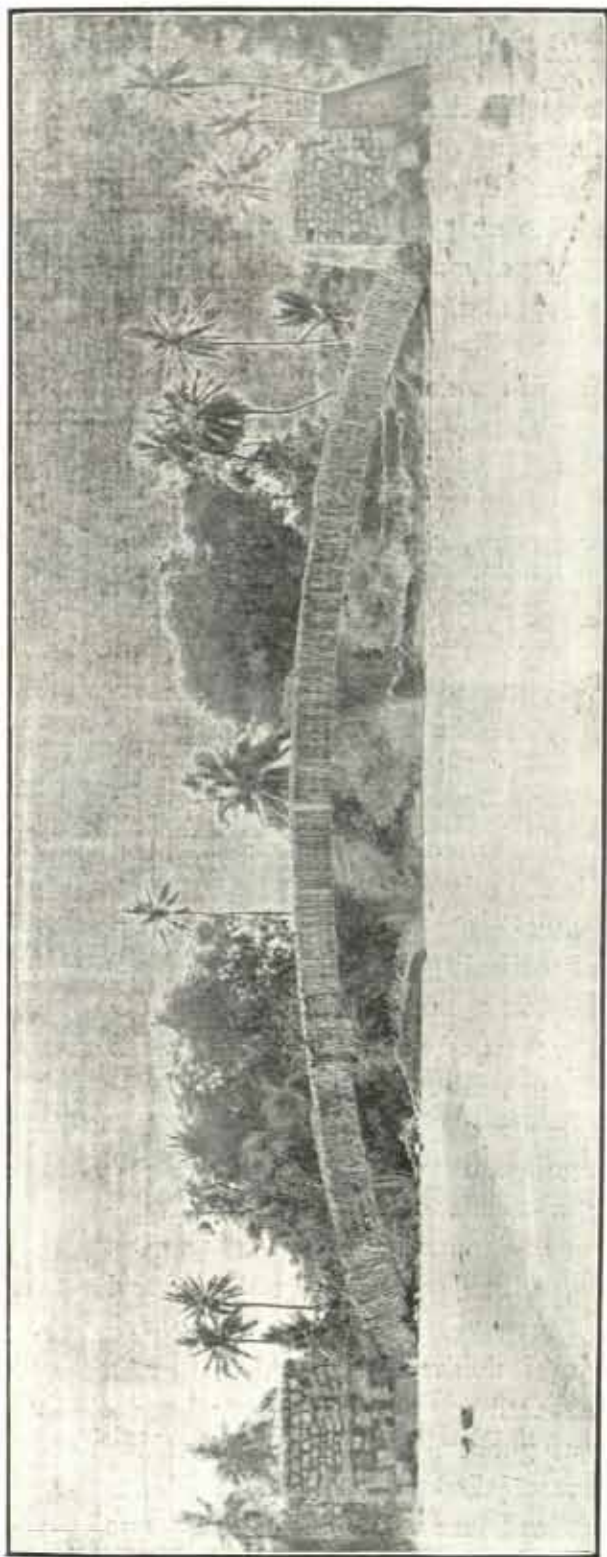
To further right as also to further left stands a Śaiva dvārapāla of polished black stone, about six feet high, with the hands thus disposed: abhaya, trident, damaruga and mace. Each wears a jaṭāmakuta, the archaic smile with the fangs showing, garlands and necklaces, yajñōpavīta, armlets, girdles, anklets and other ornaments and hooded cobras wound round the trident and the mace. The figures have an imposing appearance. In contrast with the figures the tōraṇas are carved in low relief.

Against the western part of the navaraṅga wall are placed a number of sculptures: two Saptamātrikā groups—one of them with Chāmunda shown as goblin Durgā, two Gaṇēśas, and one Mahishāsuramardini treading on the buffalo with her right foot and spearing the demon emerging from its neck. The buffalo's head and horns are realistically shaped. The image of a seated Durgā is worn out.

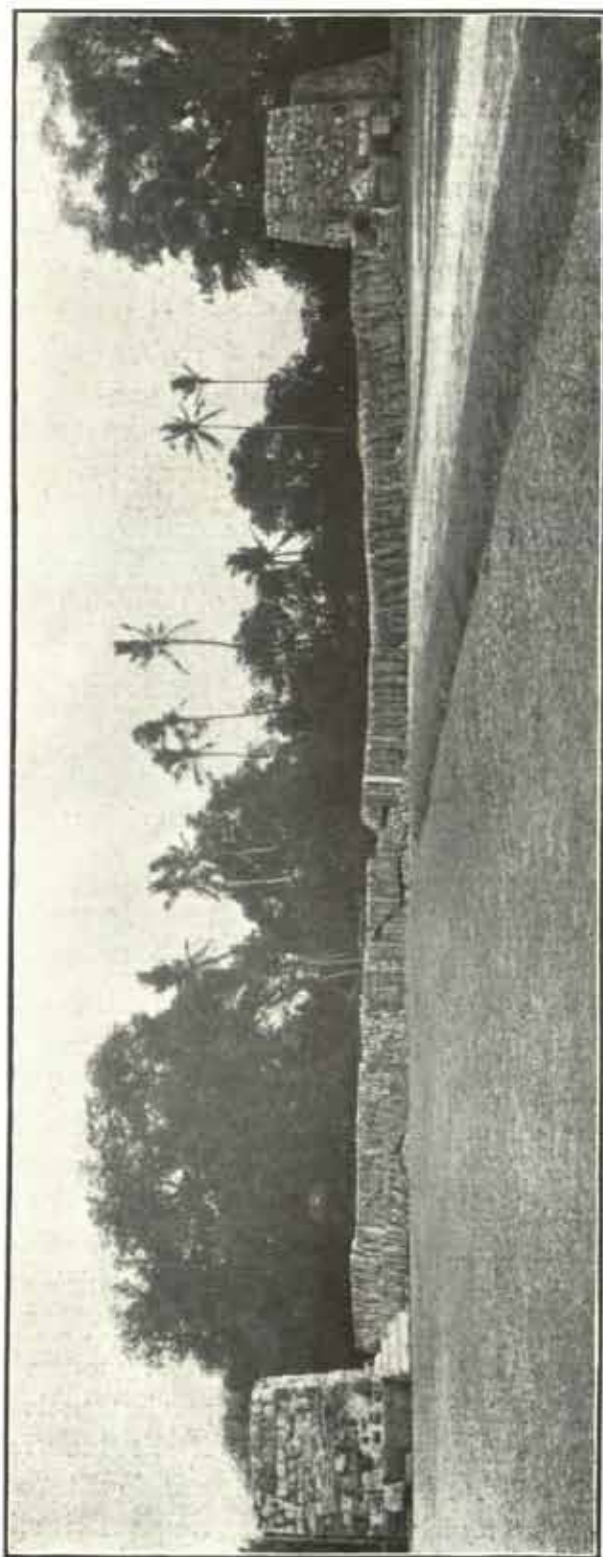
The four main pillars of the navaraṅga are round lathe-turned ones of definitely Chālukyan character. The rope, the bulging bellied bell and the pot are finely done, though the wheel and upper portions are unpolished. The pilasters on the north wall and a beam above them suggest that ancient renovators have rebuilt the temple. The other pillars and pilasters are all very plain and right angled. The central ceiling has a shallow padma in relief while the other ceilings are all plain.

The largest object in the navaraṅga is a large finely carved black stone bull. It is eight feet long and six feet high and faces the liṅga. It wears an ornamental headband, belled necklets and garland of bells, etc. Its snout is very narrow, its teeth showing and its tail slightly lifted in joy.

Behind Nandi, at the east end of the temple is a small cell containing a figure of Sūrya standing with a lotus in each of his two hands. His nose is damaged, his pedestal missing, his Chhāyas delicately chiselled out and his legs broken and pieced together. The tōraṇa is peculiar for on the pillars sit two-legged, peacock-tailed makaras with ten Yakshas and nāgas in the tōraṇa panels. The tiara is peculiar and long. It is no doubt an old sculpture which has seen rough days. It is not elegant, since it is wide in the hips and too short for its size.



1. SWINGING ARCH, SERINGAPATAM (p. 72).



2. SWINGING ARCH SERINGAPATAM—AFTER COLLAPSE (p. 72).





## HARIHAR.

### HARIHARĒŚVARA TEMPLE<sup>1</sup>.

In the image of Harihara the right half is Śiva and the left half is Viṣṇu (Pl. XVIII, 3). The god stands knee-deep on a stone box.

**The Harihara Image :** He holds in his four hands abhaya, trident, chakra and śankha and wears a combined jaṭā and kirīṭa makuṭa, necklets, yajñōpavīta, waistband, waist-cloth, waist-hangings, etc., and only a *uḍudāra* and *kaupīna* and no *dhoti*. The original image consisting of the head, and the legs up the knee are beautifully proportioned and show signs of water action. They and the torso are of a slightly brownish tinge. They probably hail from even the early Chālukya or Rāshtrakūṭa times. Evidently the image was intact when Pōlālva Daṇḍanāyaka built the temple for it. But it must have suffered at the hands of iconoclasts and thrown into water until it was restored probably by the Mahratas. Since no new legs would help to support the image its broken knees were mounted on its old pedestal. The nose and mouth were trimmed with cement and the right thigh was similarly fixed. Two supports each supporting a rude consort were made to support the two hands on each side. The right shoulder is original and the left one is new. The later additions are of soapstone and black with oil. This is a unique instance of a broken image being installed. The pieces are:—

Old :—1. The head.

2. The torso with left thigh.

3. The right thigh.

New :—4. Right support with the right arms.

5. Left support with left shoulder and two left arms.

For the plan of the temple see Pl. XIX. The navaraṅga doorway is published in Pl. XV, 1 of the Annual Report of this Department

**Navaranga Doorway.** for 1932 with the wrong title—sukhanāsi doorway. It is finely designed and elaborately carved. The jamb contains two attendants above whom rise two pilasters and several floral scrolls, one band of gryphons and another of a series of nāga couples as in the Bēlūr garbhagriha doorway but not so deeply carved.

1. The houses to the south and east of the temple should be acquired and the compound extended to a quadrangle including the old

**Conservation.** gates.

2. The road approaching the temple should be widened as far as possible.

1. Described in M.A.R. 1932.

3. The ground around the temple should, if possible, be lowered by a foot or two without detriment to the drainage.
4. Further whitewashing should be forbidden and the old whitewash should be scraped off all the stone surfaces including the finely carved doorways.
5. The monument and its inscriptions should be declared protected and a board should be put up prominently.
6. The ground of the east mahādvāra should be lowered as far as possible, the original level being about three feet below the present level.
7. The breaking of cocoanuts and burning of large quantities of oil or camphor inside the sanctum should be stopped.
8. Electric lighting by means of concealed lights should be installed when Harihar gets a supply of power.
9. It would be better to remove the shrine of Baḍabandēśvara and install the līṅga in the Bhairava shrine.
10. The steps leading to the river may be improved.
11. The temple is visited daily by a large number of devotees and the expenditure is worth incurring.

### SERINGAPATAM.

On page 58 of the Mysore Archæological Report for 1935, a brief description of the Swinging Arch at Seringapatam has been given and in the footnote it is mentioned that the arch collapsed on July 2nd, 1936. An enquiry was made by the Director of Archæology accompanied by the Executive Engineer, Mysore District, about the causes of the collapse and a report was submitted to Government. It was recommended that a fencing should be put up around the ruins, the cracks and fissures filled in and a suitable explanatory note put up on a board close to it. Restoration of the old structure to its original condition was considered to be archæologically unnecessary. The illustrations 1 and 2 on Plate XX show the arch in its original condition and after collapse.

### NEW STONE IMAGES.

The image of Garuḍa facing the Vijayanārāyaṇaswāmi Temple at Bēlūr was found to be cracked horizontally. A new image was got prepared at the hands of Mr. Javarāyāchari and sent to Bēlūr for being set up. It is illustrated on

Plate XXI, 1.





2. BHERUNDESVARA, BELGAMI (p. 73).



1. GARUDA, KESAVA TEMPLE—BELUR (p. 72),  
*Mysore Archaeological Survey.*





The fine stone image of Bhērūṇḍēsvara set up on a tall stone pillar at Belgāmi in the Shikarpur Taluk of the Shimoga District was thrown down by unknown vandals and broken to small pieces.

**Bherundesvara.**

The Government desired that a new image should be prepared similar to the old one and set up. Accordingly a new image of Bhērūṇḍēsvara was got prepared by the Director at the hands of Mr. Siddhalingasvāmi of the Nāgalinga Matt, Krishnaraja Mohalla, Mysore, a talented sculptor with considerable learning in iconography. It is illustrated on Plate XXI, 2.

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## PART III—NUMISMATICS.

### PĀṆDYA COINS.

(Pl. XXII).

*Before 1200.*

#### PANDYA FEUDATORIES OF THE CHOLAS (?)

TYPE A:—**Standing and seated King, Fish and Crozier<sup>1</sup>.**

1. Ae. In two different sizes.

Obverse:—Rude standing king of the Chōḷa type with sceptre to left, and uncertain pellets under moon to right.

Reverse:—Chōḷa type seated king with large fish and crozier to right.

In the absence of a legend, the rudeness of the king's figure compared with the Chōḷa issues suggests the date C. 1120.

TYPE B:—**Standing King and Tamil legend.**

2. Ae. . 7

Obverse:—As on 1, rude standing king.<sup>2</sup>

Reverse:—Under moon, three-line Tamil legend, read by Elliot as *Korkai Āṇḍar*.

*Korkai Āṇḍar* or 'Ruler of Korkai' is an old Pāṇḍya title as the Pāṇḍyas were formerly rulers of the great part of Korkai.

TYPE C:—**Standing King, Fish and Tamil legend.**

3. Ae. . 75

Obverse:—In circle of dots, standing king with pelleted lozenge and Tamil *su* reversed, to right.

Reverse:—Fish with lamp on each side and Tamil legend around, reading:  
*Sa ma ra Kō lā ka la*

Type D (i)

**Standing King, two Fish and Tamil legend.**

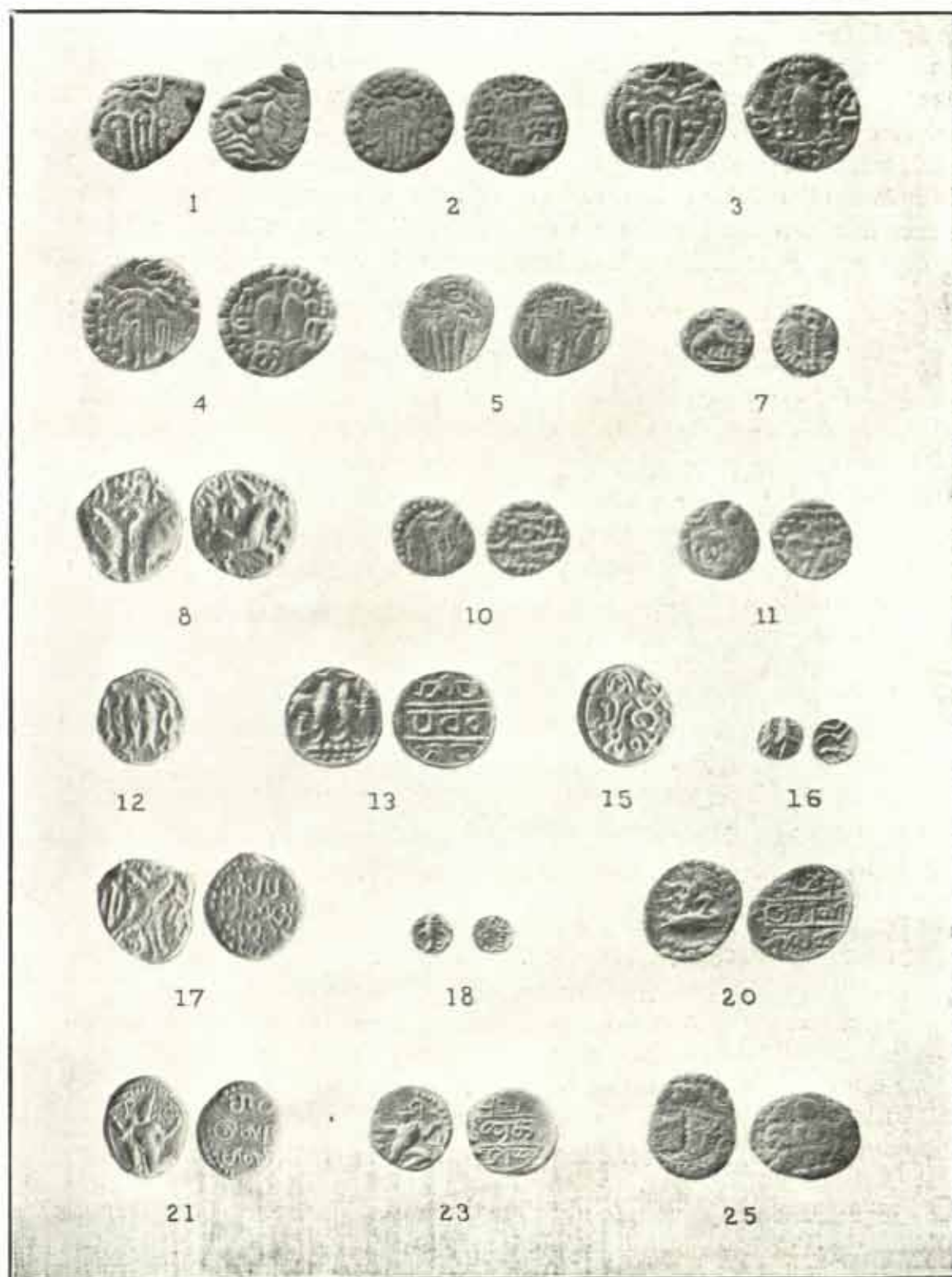
4. Similar to 3, but two upright fish on the reverse in place of fish and lampstands.

Legend: *Sa ma ra Kō lā ka la*

1. Illustrated in M. A. R. 1934, Pl. XVIII, 21.

2. ECSL, No 139.





PANDYA COINS (p. 74).



## Type D (ii)

**Standing King, Fish and Vira Pandyan.**

## 5. . 65 Half value.

Obverse:—In ring of dots standing king of the Chōla type.

Reverse:—In ring of dots between two lampstands, two fish with crozier between them and above, Tamil legend:

*Vira Pa*  
*n (ta) ya n*

No definite attribution of this coin has been made here as the name Vira Pāṇḍya, like Māra and Sundara, is very common; for example there are five Vira's in the second half of the 13th century. The Chōla figure suggests that the coin may be even a century earlier. A Vira Pāṇḍya is named on Rāja Rāja Chōla's Boar type.

TYPE E:—**Standing King and Elephant.**

## 6. Ae . 6

Obverse:—Very rude standing king.

Reverse:—In rude circle of dots, tusker elephant to left with lowered trunk and lifted tail, and Tamil *Ma* between conch and discus on top.

The rudeness of the king's figure would place the coin C. 1170. It is doubtful if the elephant has any Gaṅga associations. *Ma* may stand for some Māravarman, perhaps the one preceding Jaṭavarman Kulaśēkhara I, who reigned from 1190 to 1217.

TYPE F:—**Bull and Fish.**

## 7. Ae . 45

Obverse:—In rude ring of dots, humped bull standing to right, with moon above and lampstand in front.

Reverse:—In ring of dots crozier between two upright fish.

The Chōla bull would indicate the reign of Kulōttuṅga Chōla III (1178-1218.)

TYPE G:—**Horse and Fish.**

## 8. Ae . 75

Obverse:—In circle of dots horse with arched neck prancing to right with royal umbrella supported by two chāmaras above.

Reverse:—In ring of dots, crozier between two fish bending outwards. Above, small couchant bull supported by chāmaras.

The obverse connects this coin with Raja Raja III Chōla and the reverse with the Setupatis. This coin may belong to the early part (C. 1216) of the reign of Māravarman Sundara Pāṇḍya I (1216-39) before he revolted against Rāja Rāja Chōla III. The latter's supremacy appears to be acknowledged as the royal umbrella is placed above the horse and not above the fish, as is done on later coins.



## LATER PĀṆDYAS.

(After 1210)

MARAVARMAN SUNDARA PANDYA I ?

1216-39.

## 9. Ae . 55 TYPE A:—King and Fish.

Obverse:—Between small sun and moon, two fish bent outward with crozier in the middle. Above crozier is a crescent surmounted by a royal umbrella supported by *chāmaras*.

Reverse:—In circle of dots, king standing to front, wearing upper and lower cloth, upper body bare and hands joined in worship. Around, fragmentary Tamil legend which may be *Sundara Pāṇḍyan*.

The fish are similar to No. 8, but the umbrella is held over the Pāṇḍya symbol. This type appears to belong to the first years of Pāṇḍya independence from the Chōḷa yoke. The Chōḷa style rude king is substituted by a better one in a reverential attitude; the king may have championed the Vaishṇavas against the Śaiva Chōḷas.

## TYPE B:—Fish and Tamil legend.

## 10. Ae . 55

Obverse:—In ring of dots, two upright fish with crozier between them and crescent above.

Reverse:—Under crescent three-line Tamil legend:

*Su (n) ta ra**Pā n**tī ya n*

This coin may be that of Māravarman Sundara Pāṇḍya I or that of one of his subordinate contemporaries.

## TYPE C:—Boar and Fish.

## 11. Ae . 5

Obverse:—Boar to right with moon and sun above.

Reverse:—Crozier between two fish and Tamil legend above:

*Su (n) ta ra Pā**. . . . ya*

Probably a coin of Māravarman Sundara Pāṇḍya I. But the boar cannot be explained unless it is assumed that as seen on some coins of Rāja Rāja, it had been adopted by the Chōḷas after their conquest of Vengi. This boar of the Madura Pāṇḍyas reappears on the (Madura?) issues of Tirumala Rāja of Vijayanagar.

MARAVARMAN SUNDARA PANDYA II 1238-53.

OR

JATAVARMAN SUNDARA PANDYA I 1251-70.

TYPE D:—Fish, Bow and Nagari legend.

12. Ai . 6. Wt. 59.2.

Obverse:—In linear ring, two fish upright, with strung bow to left and a weapon (tiger claws) to right; figure below uncertain.

Reverse:—In linear circle, three-line Nandi-Nāgari legend with interlinear lines:

*Śrī Pā*  
*ṇḍa va na*  
*ra (?) pa*

This may belong to C. 1240, when Jaṭavarman II was the more powerful co-regent. The dot in the third line cannot be explained. The rest of the legend is clear. The legend means 'the Pāṇḍava King.'

TYPE E:—Fish, Conch and discus and Nagari legend.

13. Ai . 65. Wt. 5.7.

Obverse:—Similar to No. 12, but to left of fish is a discus (or flywhisk?) to right a conch (?); the flywhisks at the top are conventionalised into crescents, and the uncertain symbol below is conventionalised into dots.

Reverse:—Similar to 12, but legend in clear Nāgari.

*Śrī Pā*  
*ṇḍa (gha?) va na*  
*ra pa*

14. Ai . 65. Wt. 57.6.

Similar to No. 13, but sun and moon near umbrella, conch and discus and reverse Nandi-Nāgari legend conventionalised. A small fish appears between the two large ones.

The difference in weight between No. 12 and the others is noteworthy. There might have been a reduction in weight as happened in the West Chālukya Empire. The Pāṇḍya standard was clearly different from the Chōḷa standard. Nos. 12, 13 and 14 may belong even to the reign of Māravarman Sundara Pāṇḍya I.

TYPE F:—Fish, Conch and discus, Kannada legend.

15. Ai . 65. Wt. 57.2.

Obverse:—Similar to 13, but conch and discus clear and spring out of two floral creepers.



Reverse:—In linear ring three-line Kannada legend with interlinear rules:

*Śrī Pa  
ṇḍya da na (m)  
ja ya*

Māravarman Sundara Pāṇḍya II was a son of a sister of Vīra Sōmēśvara Hoysaḷa. At this time Kannada influence was great at Madura<sup>1</sup> and this appears to be the reason for the existence of a Kannada legend on a Pāṇḍya coin more than any later conquest of the highlands by the Pāṇḍyas. The legend *Pāṇḍya Dhanamjaya* means "Arjuna of the Pāṇḍyas." The Pāṇḍyas claimed descent from Arjuna's son by a Pāṇḍya Princess.

TYPE G:—Two Fish and Kannada letter.

16. Ai . 3. Wt. 6·6 (some specimens weigh 6·7).

Obverse:—Two fish to left.

Reverse:—Some doubtful lines; perhaps Kannada.

*Sa (mvatsara)*

13

With the Kannada influence, the Telugu custom of showing the year of the reign also might have been introduced. More probably these smaller pieces with Telugu figures may be the issues of some Telugu feudatories of the Pāṇḍyas like the Telugu Chōḷas of Nellore. On one of the coins there appears to be the Telugu figure 25 which could apply, of all the later Pāṇḍyas, only to Māravarman Kulaśēkhara I as he reigned for nearly 42 years. Nellore was actually under Jaṭavarman Sundara Pāṇḍya I who crowned himself there between the years 1251 and 1262. The fanam of 6·6 grains shows and the subsequent Varāha standard of 66 grains suggests connection with the Telugu country and its East Chālukya (or Kadamba) standard.

JATAVARMAN SUNDARA PANDYA I (?) (1251-70)

MARAVARMAN SUNDARA PANDYA I (1216-39)

Type H.

17. Ae . 65

Obverse:—In circle of dots, two fish crossed, with dagger, discus, trident and conch in the fields.

Reverse:—In ring of dots, four-line Tamil legend.

*Ka ch chi va*

*lu n ku m*

*pe ru (m)*

*a n*

1. S. K. Aiyangar, Muh. Inv. p. 46.



Māraṇarman Sundara Pāṇḍya I conquered the Chōḷa country and assumed the title *Sōṇaḍu Valangaruliya*. 'He who conquered the Chōḷa country.' The title on the coin *Kachchivalungum perumān*, 'He who conquered Kañchi' is very similar and may apply to Māraṇarman Sundara Pāṇḍya I. Or, as Jaṭāṇarman Sundara Pāṇḍya I conquered Kañchi (C. 1260), the title may be one of the many he assumed. Jaṭāṇarman Sundara Pāṇḍya I took Kañchi, killed Gaṇḍagōpāla in battle and restored the kingdom to his brothers (Chidambaram inscription). The rude ring of dots and the make of the coin are in favour of Māraṇarman Sundara Pāṇḍya I, the earlier ruler. But the variation in the fish and the more prominent place taken by the symbols of Viṣṇu may indicate a little later period. If the type is of Māraṇarman Sundara Pāṇḍya I, then the standing king and fish type described under him may be ascribed to Jaṭāṇarman Sundara Pāṇḍya I.

#### TYPE I:—Fish and standing Garuḍa.

18. Ai . 25. Wt. 6·3 Fanam ?

Obverse: Upright fish between discus and conch.

Reverse:—Anthropoid Garuḍa with hands joined standing to right in front of a sacred lampstand.

Attributed with hesitation. It may be one of Kulaśēkhara I as he was a devout Vaiṣṇava and was probably responsible for the appearance of Garuḍa on the coins. The coin shows a reduction of the fanam weight from 6·7 to 6·3 grains, *i.e.*, from the East Chāḷukya to the Chōḷa standard.

#### TYPE J:—Fish and Tamil letter.

19. Ai . 25. Wt. 5·5.

Obverse:—Upright rude fish (between discus and conch ?).

The attribution of this coin is very doubtful as the letter on the reverse is fragmentary and uncertain in its significance. There is a further reduction of weight to 5·5. It is possible that the coin belongs to the early part of the fourteenth century.

MARAVARMAN KULASEKHARA I? 1268-1311.

#### TYPE K:—Garuḍa on Fish.

20. Ae . 7. Well made.

Obverse:—In circle of dots, kneeling to right on a fish moving to right with open mouth, is a fine anthropoid Garuḍa in *virāsana* or heroic kneeling posture, with wings and arms open as when flying through the air, and wearing tall crown, armlets, bracelets, anklets and earrings.

Reverse:—In ring of dots three-line Tamil legend with interlinear rules, fragmentary on most specimens.

*Sa ma ra*

*kō lā*

*ka la n*

The legend means 'Tempestuous in battle.'

TYPE L:—Garuda to left and Tamil legend.

21. Ae . 65

Similar to 20, but no fish on obverse; discus and conch on each side of crown; Garuḍa holds snake in hand stretched in front and wears loin cloth.

TYPE M:—Garuda to right and Fish.

22. Ae . 5

Obverse:—Similar to 21 but Garuḍa to right.

Reverse:—Crozier between two horizontal fish.

This type with the crozier and fish still appearing may be earlier than the other Garuḍa types and may belong to the middle of the 13th century.

TYPE N:—Garuda to right and Tamil legend.

23. Ae . 6

Obverse:—Similar to 22.

Reverse:—In ring of dots, three-line Tamil legend with interlinear rules:

*Bhu va*

*nē ka*

*vī ra n*

The legend means 'The only hero of the world.' Numbers 20, 21, 22 and 23 have fine Garuḍas and show a very good condition of art. They are here described under Māravarman Kulaśekhara I as his long reign of 42 years was highly prosperous and peaceful and the king was a devout Vaishṇava. The word Kōlāhala first appears in the title *Parachakra Kōlāhala* assumed by Sri Māra who died in 862. Some fish types with the title *Samara Kōlāhala* have often been attributed to him. But the fine Garuḍa types with the same title would help to place all coins with that title four centuries later. The title itself appears to have been assumed by several Pāṇḍya kings. The other title *Bhuvanēka Vīra* may have been assumed by Māravarman Kulaśekhara I after his general Ariya Chakravarti had wreaked vengeance on Ceylon (C. 1284) for the humiliation imposed on the Pāṇḍyas by Bhuvanaika Bāhu of Ceylon (C. 1270). These attributions like most others in the Pāṇḍya series are only suggestive.



## TYPE O.—Feet and Tamil legend.

(I)

24. Ae . 7. Irregular outline.

Obverse:—In circle of dots between conch and discus (?) a pair of feet in upright posture under a royal umbrella between sun (?) and moon.

Reverse:—In circle of dots indistinct three-line Tamil legend :

. . . . .  
Ka l (i yu)  
ka Rā (man) ?

If the legend is *Kaliyuga Rāman*, the coin may belong to Jaṭavarman Sundara Pāṇḍya I, who had the title *Kodaṇḍarāman* or to Māravarman Kulaśēkhara I who reconquered Ceylon like Rāma of old. The make of the coin is in favour of the earlier date. The feet are most probably those of Rāma perhaps worshipped at Rāmēśvaram.

(II)

25. Similar to 24 but on the obverse there are only a pair of feet, conch and discus and crescent. The legend on the reverse is much effaced. Elliot read it *Kāyal* after Caldwell; but it appears to be a three-line inscription of which the second and third lines seem to read :

ha la  
n

May the specimen refer to the Kōlāhala type of coins ?



## PART IV—MANUSCRIPTS.

## MEMOIRS OF HYDER ALLY FROM THE YEAR 1758 TO 1770.

BY

ELOY JOZE CORREA PEIXOTO.

THE MANUSCRIPT.

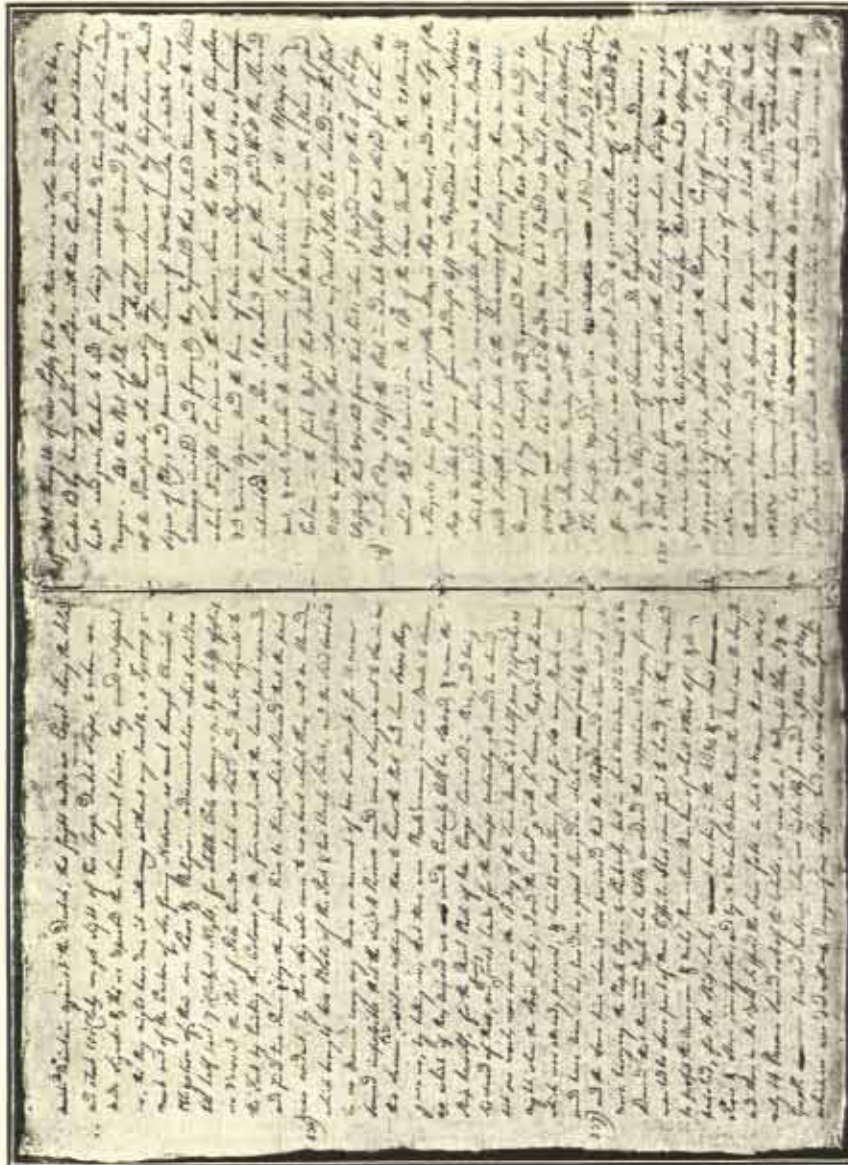
(Pl. XXIII.)

This manuscript was purchased in London by the late Sardar M. N. Balaraj Urs when he visited England. It is understood that another manuscript in English which is perhaps a fair copy of this manuscript exists in the British Museum and contains 176 pages. The present manuscript was kindly lent to the Director of Archæology for study by Mrs. M. N. Balaraj Urs to whom the sincere thanks of the Department are due.

Though the writing is often difficult to read on account of the ink having faded, it has been possible to copy the manuscript in full. It

**Description.** contains 160 pages of foolscap size in three books. In the margin, the numbers 34 (p. 19) to 323 (p. 159) are marked, suggesting that they correspond to the pages of a Portuguese manuscript, a translation of which is probably contained in the manuscript under review. Corrections and interlineal additions are made here and there.

There is no doubt that the manuscript is old as evidenced by the hand-made paper and the ink used as also by the eighteenth century spelling and language employed. The first two volumes have been written on a thicker variety of paper on which three different water marks appear. One of them is the *fleur-de-lis*. The second is also the *fleur-de-lis* placed on the top of a horse-shoe arch with the letters AVON inverted above the flower. The third one has a *fourche* perched on a shield which is supported by a flag on each side. The *fleur-de-lis* has a crown ornamentation at the top and monograms below which appear to contain the letters G M G in some cases and LABRIGA in others. The third volume of the Manuscript is written on a thinner variety of paper bearing a different water mark from those described above. Three circular designs are placed vertically and are surmounted by a *fourche*. The circle at the top has further the design of an inverted crescent, while the other two circles have the letters T G I of which the first two appear inside the middle circle and the last inside the bottom one. Thus the paper is of French make, probably of the monarchical period. The uniformity met with in the ink used suggests that the entire manuscript must have been written continuously during several days probably immediately after the translator started his task.



SPECIMEN PAGES OF PEIXOTO'S MEMOIRS OF HYDER ALI (p. 82).





The original was however written in 1770 as the author himself says so on page 141 : 'this present year in which we write, 1770.' The last para giving information about the author's leaving India for good has probably been added by the translator who was at Tellichery at the time when the author came down there leaving Hyder's service. To him, in all probability, the manuscript must have been handed over. Though his name is not known, it may be presumed by the circumstance that the manuscript is in English and was purchased in England that he was a European, most probably an Englishman.

The contents of the manuscript are just what its title states—Memoirs of Hyder Ally from 1758 to 1770—giving chronologically anecdotes relative to his rise in the army and eventually

#### Contents.

in the administration of the country. Incidentally there is also reference to important facts touching on Hyder's ability and character and also to contemporary politics of other powers and native states in so far as Hyder was drawn into it. Since the author himself was serving in the army, such of Hyder's campaigns in which he took part are recorded in great detail and therefore would be of prime interest to military men.

A few points bearing on the character of Hyder are new, as, for instance, his unscrupulousness in killing his mother with his own hands. This matricide, which is not recorded elsewhere, requires corroboration, it is true. But it must be admitted that the author was not prejudiced against his hero inasmuch as he had great admiration for him with all his faults. Though he had left Mysore service once before the Treaty of Madras and could have with advantage made his fortune elsewhere by serving Hyder's enemies, he returned again to Hyder and even put up with the awkward situation of waiting to meet him for about two months and of again being appointed on only half of his former pay. Likewise we have to consider the fact of the murder of king Nanjarāja Wodeyar at Hyder's hands as almost true, though the Hyder-Nāma and the Annals of the Mysore Royal Family do not mention it. Hyder was certainly acting like a usurper throughout his career. Wilks says that the king was strangled in the bath at Hyder's instigation. If that were so other chronicles would have mentioned it, for the fact would have become public. Peixoto says that the king was poisoned and there was no enquiry instituted beyond effecting the arrest of the surgeon who attended the king during the previous night. Hence the fact of the murder could not be talked of so well as to be known universally. Since the author of the manuscript was a contemporary serving in Hyder's army, we may believe in his statement. Moreover the date of the king's death as given by him tallies with the one mentioned in the Annals of the Mysore Royal Family, while that given in the Hyder-Nāma is a year later and therefore not credible<sup>1</sup>.

1. See *infra* page 118, foot-note 1.



The dates mentioned by Peixoto generally agree with those stated by Wilks, the Hyder-Nāma, the Annals of the Mysore Royal Family and other books on the History of Mysore, though there are slight differences here and there, which being within a few months are not in the main so striking as to call the authority of Peixoto to question. The few dates that need however some remark are in respect of the following events:—(1) Hyder's flight from Seringapatam, (2) His conquest of Bednore, (3) Death of Nañjarāja Wodeyar.

**Dates of Events.**

The last item has been dealt with above and in foot-note 1 on page 118. It would appear that Peixoto's account is correct. The second, too, is negligible as there is only a difference of about two months between the date mentioned by Peixoto—10th January 1763—and that mentioned by Wilks—close of March the same year. Such as it is, the Hyder-Nāma gives the date 19th January 1763 for the event and is nearer the date mentioned by Peixoto than to the one mentioned by Wilks. The first item, however, shows a difference of about three months between the date known hitherto from the several sources (12th August 1760) and that mentioned by Peixoto. The Mahratas were asked to come to Khaṇḍerao's help at a time (June 1760) when the major portion of Hyder's army was absent at Pondichery under Mugtum, Hyder's brother-in-law. It is stated by Peixoto that, during the Ramzan (Jamzan), the Mahratas appeared one morning and so on. Wilks states that Hyder escaped from Seringapatam on 12th August 1760;<sup>1</sup> while the Hyder-Nāma gives the date 8' 1682 Pramādi Śrāvaṇa śu 13 which corresponds to 24th August 1760.<sup>2</sup> The difference between these two authorities is only by a few days and not controverting the period narrated by Peixoto. It is just possible that Peixoto has mistaken the Mohurum for the Ramzan<sup>3</sup>. He, however, states in agreement with other writers that the river was impassable on account of the rains. This could only have been in August. But we need not suppose that Peixoto was a mere casual observer recording events mainly from hearsay, though we need not, at the same time, think of him as a correct recorder of dates either, since he wrote his manuscript, according to his own statement, in 1770 which was the year in which he left Mysore Service.

The authenticity of the record is generally reliable since the events narrated find support from other sources for the history of Hyder and since also it is apparent that the author has written with a healthy frankness and in a language quite in accord with his European nativity. The few errors that he has made, as, for example, his having mistaken Nañjarāj, the father-in-law of Kṛishṇarāj II and Sarvādhikāri as the second king, are minor only and may be condoned in a Portu-

**Importance.**

1. History of Mysore, Vol. I, p. 256.

2. M. A. R. 1930, p. 85.

3. The Ramzan itself fell in April during 1760, not in June as stated by Peixoto.



guese author. While chronicling the events he has in no way exaggerated and where he has given his opinions he has been judicious. He has praised and condemned the Europeans and Indians alike. An account of Hyder from a pen of such an unbiassed person as the author of this manuscript would set at naught the writings of English critics and Indian euologists who have made much of their own and too little of their enemies' activities or achievements.

Eloy Joze Correa Peixoto was the Captain of Infantry in the Portuguese state of Goa. By personal recommendation of the Viceroy

#### **The Author.**

of the State he entered Hyder's service in April 1758 when Hyder was contemplating a march on Chennapaṭṇa in order to fight the Mahratas. Peixoto was employed as the Chief of the Van Guard and of all the European Fusiliers and one regiment of Grenadiers. In this capacity he served to the end of November 1767, taking part in almost all the campaigns of Hyder up to then and even helping him during the period when Hyder was obliged to flee from Seringapatam to save himself from the scheming Khanderao.

Though the author had a mind to leave Hyder's service before 1767, he could not do so for want of orders from the Government of Goa. When finally the expected orders came he obtained a permit for passage through English territories with the help of some of the European prisoners of Hyder who had been committed to his care and eventually been given freedom. The English were anxious to see him retire from Hyder's service and were, therefore, only too glad to grant him the permit as also to extend to him a hearty reception when he arrived in their territories. They even promised to 'reimburse him his losses and expenses which he might sustain by quitting the Nabob's service'. But when he politely refused to enter into their service against Hyder, they made it difficult for him to leave Madras. At last, however, he managed to obtain their permission, but nothing was paid to him, the pretext being that they thought the other Europeans in the service of Hyder would also quit him, which did not happen.

The author then left Madras on a ship; but near Ceylon the ship was wrecked. He had thus to take another ship on which he sailed only up to Tellichery. It was impossible for him to go to Goa since the Portuguese Government did not help him in this regard. He therefore made up his mind to go to Bengal and accordingly left for that country on a ship which sailed for the place passing through the Andaman and Nicobar islands. From Bengal he wanted to proceed further on land through the North-west passes and therefrom to proceed to Europe by land-route, which, however, was impossible on account of the restrictions of travel imposed by the English.

He had thus to sail back to the Coromandel coast. The English had now made peace with Hyder to the latter's great advantage. At Pondichery the author was prevailed upon by some French officers to return to Hyder's service. He left for Kolar



with them and eventually was taken in May 1769 back to Hyder's service, though on half of his original pay with charge over all the Europeans with firelocks.

For a year more, that is till about the beginning of August 1770, the author served in Hyder's army. But noticing the gradual decay in his army and its incapacity and also in disgust at the general disgrace of the Europeans who were then in service, he made up his mind to resign. Under pretext of finding Europeans for his army, he left Hyder with his permission and as stated at the end of the manuscript went to Tellichery wherefrom he proceeded for Tanjore. Here he served for sometime and then left for Goa from which place he took passage for Lisbon.

Some time after he left Hyder's service, that is, in the same year 1770 as stated above, he recorded the anecdotes a summary of which only has been given in the following pages. Comparative notes in respect of such of them as are important or differ from known authorities are given in the foot-notes.

#### ANECDOTES RELATIVE TO THE RISE OF HYDER ALI.

Hyder Ali's father, Fatte Nāyak (Fatenaique) was born at Dēvanhalli (Deunaly)<sup>1</sup>

**Hyder's Early Life.** Hyder himself was born at Kolar (Cular)<sup>2</sup>. The latter's name was first Hyder Nāyak (Aidernaique) when he entered the services of 'the 2nd king at Seringapatam<sup>3</sup>, a kingdom as great as Mercara in the south<sup>4</sup>.

The '2nd king' (*i.e.* Nañjarāj) was in alliance with the French who had declared war against the English. These two European powers aimed at obtaining the support of the strongest ruling powers in India, and their army amounted to 90,000 and 35,000 fighting men, respectively. But the English were also in possession of good forts which the French coveted. Of these forts two were of note: *viz.* Arcot and Trichinopoly which were the bone of contention among the many Indian kings and Nawabs, the one on account of the title of the Nawab of Carnatic which it would bestow on its possessor and the other on account of its fortification and greatness.

1. See Wilks' History of Mysore, Vol. I, page 149. Hyder's father, Futte Mohammed, was born at Sira. But see Hyder-Nāma, M. A. R. 1930, p. 80. Hyder's father is said to have come from Bijapur to Kolar and from thence to Sira.

2. At Sira (Sura) according to Kirmani—History of Hyder Nayak, by Col. W. Miles, preface xix.

3. *i.e.* Dalvoy Karāchūri Nañjarāj. He was actually the Sarvādhikāri. He was so powerful that the author mistakes him for a king.

4. For the early history of Hyder see Wilks' History of Mysore, Vol. I, and Hyder-Nāma (M. A. R. 1930).



Nañjarāj was now preparing to attack Mohamet Ali who was an ally of the English. Hyder was but a commander of a small detachment of 300 men consisting of Horse and Foot<sup>1</sup>. During the three years that the siege of Trichinopoly lasted, he proved himself 'indefatigable' by the series of attacks and 'robberies' which he directed against the convoys of the English. The siege, however, was raised by the rāja in disgust, and he broke off from the French on account of the difficulties encountered<sup>2</sup>.

Before leaving for Seringapatam the Rāja ordered Hyder to proceed to Diṇḍigul (Dindigal) for subduing the place, as also others

**Reduction of Dindigul.** in its neighbourhood to the authority of this provincial capital. Hyder's army now amounted to 1,300 men<sup>3</sup>.

He was given the authority to 'appoint and displace any governors or chiefs' in those parts and was appointed as the General of the Province<sup>4</sup>.

'With such good fortune' Hyder executed his duty that he not only brought to subjection powers which were not expected before to be subdued but also got 'much spoils and riches' of which the major portion he reserved for himself and sent the rest to the Rāja with the request that he might be allowed to augment his troops. The Rāja complied without limiting the number.

Hyder was asked to come over to Seringapatam immediately, since it was given out that the Mahratas threatened an invasion.<sup>5</sup> On the

**Preparations against the invading Mahratas.** 15th of April 1758 he arrived accordingly with an army which now numbered '3,000 men with Fire Arms, 1,200 Horse, and people with match-locks and lances about 1,000 men'. Preparations went on briskly during the rainy season and some months of the dry season too and troops were further increased. The author of the manuscript, Peixoto, now entered Hyder's service. For the preparation of powder,

1. This number agrees with the one stated by Wilks, *History of Mysore*, Vol. I, p. 167.

2. For details see Wilks, *idem*. There was domestic danger, too, which induced him to retire. Salabat Jung had now invaded Mysore to collect the arrears of tribute (p. 214).

3. Wilks gives a different number. (*idem*, p. 217). Hyder's resources had increased before he left Trichinopoly. Besides the usual appendages of a chief of rank, in elephants, camels, tents and magnificent appointments, he was rated on the returns and received pay for 1,500 horse, 3,000 regular infantry, 2,000 peons and four guns with their equipments. See also M. A. R. 1930 p. 82.

4. Diṇḍigul is about 65 miles south-east of Trichinopoly. This appointment, according to Wilks, 'may perhaps be considered as the epoch at which the germ of that ambition began to unfold which terminated in Hyder's usurpation of the Government of Mysore.' (*op. cit.* Vol. I, p. 216). The designation of the appointment was 'Foujedar of Dindigul' (*idem* p. 218). Hyder's occupation in these parts was for the greater portion of the years 1755-1756 (*idem* p. 219).

5. This Mahrata invasion was for the second time. For details see Wilks, *idem* pp. 221-222. In addition to this danger there was also the mutiny of the army at the capital, which required Hyder's presence (*idem* p. 225).



cannon balls and arms, Hyder had the best of the English and the French smiths and carpenters.

Chennapaṭṇa was now in the possession of the Mahratas who held it for non-payment of some tribute due to them. It was now the season for them to raid territories out of their jurisdiction and lay them under contribution. Hyder sent in December 1758<sup>1</sup> an advance party of 1,100 under Kabir Khan (Kabircam) to occupy the place and by the time another party sent by him arrived there on the 5th of the month, the place had been taken. Hyder despatched the Mahrata garrison in the place and even offered several of them service under him. Those who left the place were sent out in safety to inform the Mahrata ruler at Poona of what happened.<sup>2</sup>

In the meanwhile, the Mahratas themselves under Gopala Rao and Sripant had passed the river Kṛishṇā. As soon as they heard of the affairs at Chennapaṭṇa all the troops were gathered in haste and an army consisting of about 45,000 men and 84 guns left straight for Chennapaṭṇa.

On their arrival at the place on the 26th, they hoisted also their colours. On the 27th a division of their horse advanced to reconnoitre the camp of the author; but it was repulsed. On the 28th there was a little more of firing on both sides, which ended by the retirement of the Mahratas at 3 o'clock. Hyder now resolved on an expedition and before next morning entrenched himself with his whole camp, thus surrounding himself with a wall full of redoubts to the utter surprise and regret of the Mahratas. Until 3 P.M. on the 29th guns played on both sides. The Mahratas took a bolder step in advancing with their Pindaris on foot followed by a troop of horsemen. On Hyder's side was a certain Englishman, Captain John Moore by name, who with the assistance of a 'moor' destroyed so much of their army that the Mahratas suspended their activities for the next three days.

On the 4th day Hyder surprised them by firing till about 11 o'clock when the Mahratas who had advanced a little retired to their camp. On the 16th (January 1759) night Hyder was able not only to kill 'a great many men and horses but take also a great number of prisoners' among whom was their general. On the 21st the Mahratas appeared with their whole force which Hyder was ready to meet in battle. From 8 to 10 A.M., severe firing was made on both the sides. A division of the Mahratas had begun to move when Hyder advanced with a Portuguese gunner by name Manoel Peryra and made up such a fire that the division was completely destroyed and the Mahratas had to retire to their camp which had

1. It would appear from Wilks' account that the capture of Chennapaṭṇa by the Mahratas was early in 1759.

2. This account differs from the one given by Wilks, (*idem* p. 229). See also Hyder-Nāma (M. A. R. 1930, pp. 84-85).



now been shifted to a place farther off from the first. At last peace<sup>1</sup> was concluded at Seringapatam and the Mahrattas retired on the 23rd of February (1759 A.D.). When Hyder returned to Seringapatam he was received with 'much grandeur' and honoured with the post of General in Chief.<sup>2</sup>

Misunderstandings arose between the 'two royal brothers'<sup>3</sup> at Seringapatam as a consequence of which the second rāja left for Mysore (Mancur) where he stayed with his army inside the strong fort. The 'first king', whom now Hyder served as a matter of policy in preference to the 'second king' whose service he undertook first, ordered Hyder to drive his 'brother' out of the kingdom and even to destroy him, if necessary. Accordingly Hyder marched against Mysore with an army of about 10,000 men consisting of 180 Europeans of different nations. The 'second king' had the support of an army which numbered nearly 6,000 of whom there were two detachments of 600 and 400 commanded respectively by two Europeans Manuel Alves and Bento de Campos. Had it not been for Hyder's intrigues with the yielding foreigners through the author, there would have been perhaps some difficulty in taking possession of the fort. Though one European was completely won over to his side, the fort was ably defended for upwards of three months. In the long run the rāja was obliged to quit for Koṇanūr<sup>4</sup> (Canur) where he intended to take up his residence. Hyder, when he returned to Seringapatam, was well rewarded for his success and given the title of 'Hyder Aly' with the injunction that whosoever should address him as Nāyak thenceforth would have his tongue cut off. A poor man's tongue was actually cut off the very next day for his having, perhaps in ignorance, disobeyed this proclamation.

Khaṇḍerao (Canderau) was a trusted Brahman servant of Hyder, and a man of great experience in whose capacity and fidelity Hyder had full confidence. He was employed not only in all public business but was further entrusted with the work

1. For the terms of the peace see Wilks' op. cit. Vol I, p. 229.

2. Wilks (idem p. 230) says that on this occasion the Rāja welcomed Hyder by the name of 'Futte Hyder Behauder' and made him the commander-in-chief.

3. Peixoto has obviously mistaken Nañjarāj as the brother of the pageant Rāja, while he was in fact his father-in-law and in that capacity was virtually exercising great authority caring little for the Rāja himself. He was almost considered a usurper when through Khaṇḍerao and Hyder and by the intervention of the old dowager of Dodda-Dēvarāj he was compelled to retire from public life and Hyder was made to serve in his stead. For details see Wilks, idem pp. 230 ff; see also M.A.R. 1930, p. 85. Certainly the expression 'two royal brothers' cannot refer to Devarāj and Nañjarāj since they were not 'royal' and since Devarāj had expired in June 1756 long before Peixoto joined Hyder's service.

4. i.e. Nañjarāj, the father-in-law, not 'brother.'

5. About 30 miles north-west of Mysore.



of spying upon the Rāja. However, as he grew in riches and in confidence and esteem with the latter, he explained to him the real state of affairs that obtained in the kingdom and how powerful Hyder<sup>1</sup> had become so that the very commands of the Rāja would not be obeyed unless they were ratified by Hyder. The Rāja realised only too late his plight of incapacity and willingly left in Khanderao's hands the matter of rectifying the situation.<sup>2</sup>

Khanderao convoked the Mahratas so that they might so regulate their march that they might arrive in Seringapatam in June.<sup>3</sup>

**Alliance with Mahratas.** At this time Hyder's camp was here; but the greatest part of it had gone to Pondichery with Mugtum Saib, a brother-in-law of Hyder Ali<sup>4</sup>. The author and another brother-in-law of Hyder, by name Ismail (Esmal) Saib had also gone from thence, with the result that Hyder remained only with about 2,000 men in all, horse and foot, including the Europeans.

During the Ramzan (Jamson) the Mahratas arrived suddenly on a morning and after closing the gates of the city began firing at the house of Hyder<sup>5</sup> who, however, commanded the inmates not to make even the slightest noise. A ball however rolled and struck his old mother on the leg. She cried out in pain and Hyder at once smote off her head<sup>6</sup> making thereby an example of her for others to keep

1. Khanderao had now developed a disgust for Hyder since the latter had applied for the assignment of four more districts, not being content with possessing already more than half of the dominions of the State. The discussions 'produced a considerable degree of irritation between Hyder and Khanderao' (Wilks, History of Mysore Vol. I, p. 233; Hyder-Nāma, M.A.R. 1930, p. 85.)

2. For details of the plot and of the party conniving it see M.A.R. 1930, p. 85 and Wilks, *op. cit.* Vol. I, pp. 255 ff. From the account given in the Annals of the Mysore Royal Family it appears that Hyder, apart from being a usurper, was most loyal to his sovereign, while Tipu was quite the opposite. It is stated that Khanderao and others plotted against the increase of his power and influence with the King, since they feared that Hyder, being aware of all the deceptions they had so far practised on Government, would curb them if he was allowed to grow stronger (Vol. I. P. 193).

3. 'Beenee Visajee Pundit' was already revaging the country between Balapur and Devanahalli to the north-east of Mysore (Wilks, *op. cit.* p. 256). He was expected to arrive in August, not in June as stated by Peixoto; but see *supra* p. 84.

4. This was to co-operate with the French against the English in Arcot (Wilks, *op. cit.* pp. 233 and 253 ff.)

5. The Mahratas had not yet arrived. It was Khanderao who opened the fire in expectation of them (*idem* p. 256).

6. It is difficult to believe the matricide attributed to Hyder by Peixoto who further says that he was himself absent from Seringapatam with Ismail Saib, a brother-in-law of Hyder. He was also ignorant of the flight of Hyder until he met him at Anekal. While thus he gives this information obviously from hearsay, none else (whether Hindu, European or Mohammedan) has been known up to now to have recorded it. So far as the Mohammedan and Hindu writers are concerned, it is possible that the former would not and the latter could not record such a wicked act of Hyder, specially during the period that they were ruled by him and his son; and by the time the Hindu dynasty was restored, the matter had possibly become forgotten owing to the lapse of time and the death or destruction of those who may have known it. Among the Europeans, the English were Hyder's enemies and therefore not so regularly in his service as to have known the fact intimately. Peixoto's statement requires corroboration, though he was not prejudiced against Hyder and, in fact, would not serve another power against him.



rigidly still. For three days and nights he remained in this manner and then fled away leaving his whole family<sup>1</sup> taking with him '30 horse and 11 camel with some money and jewels'. Mancel Alves was killed and the other Europeans entered the service of Khanderao.

On the 18th (August) the author who was ignorant of the flight of Hyder received an order, presumably from Hyder, to proceed in all haste to Anekal (Anaquolu) marching only during the night times. At break of the next day Hyder, whom he did not

expect, met him and made arrangements to complete his arms without the least default. The Mahratas had now 'digressed' themselves in different platoons and occupied all the possible 'straights and roads' where they thought he might have retired. On discovering that Hyder was at Anekal they surrounded the place with their cavalry and particularly secured the road that led to Bangalore where they did not doubt Hyder would retire inasmuch as it was the nearest place with a strong fort.

With carefully studied preparations for the march to this destination which was not made known at first, and with strict orders, on pain of death if violated, to the several adjutants. Hyder left Anekal by a side track with the 'links lighted' according to custom. While his spies were continually engaged in informing the movements of the enemy, the latter discovered Hyder's march and immediately broke their circle guarding the Bangalore road. By forming themselves into battalions they began a careful search when Hyder ordered all the links to be put out. They then proceeded along the route so silently that until the fort of 'Gegueni' (?) was reached Hyder's movements were not at all discovered. Here he marched upon them so effectively that with little difficulty he proceeded right up to the gate of 'Beigur' (?) which now was garrisoned by a Mahrata chief by name Gangadhara Panta. It did not take much time for Hyder to occupy this place which he left very soon after stationing 150 'Piadas' only with matchlocks in it. His intention was to reach Bangalore before day-break to prevent the Mahratas from discovering the weakness of his camp. In this he was successful because the governor of the Bangalore fort had not yet come to know of what happened to him at Seringapatam.<sup>2</sup>

Hyder's occupation of the strong fort of Bangalore which was one of the capitals of the Mysore kingdom, and his proven capacity as a general made the Rāja of Seringapatam to determine upon his persecution and bring all the places under his obedience. The Mahratas were engaged for this purpose

#### Ineffective persecution of Hyder.

1. For discussion of the date of Hyder's flight from Seringapatam see *supra* p. 84.

2. Peixoto says 'it was rumoured that if he (the governor of Bangalore) had known it he would not have come out' (to meet Hyder). But the governor of the place was Kabir Beg, a Mahomedan and a true friend of Hyder (See M.A.R. 1930, p. 86). M.M.D.L.T. says that he was Hyder's uncle.—History of Hyder Shah, p. 41.



with orders to invade and subdue or even 'burn and raze' such of the villages as would not yield readily. Hyder, however, was able to confound them all on various occasions with his 'sallies' effectively. The peasants as, for instance, at Yelahanka (Yelavanka) were ruthlessly dealt with so that they might thenceforth defend themselves against these foreigners who were not suffered to come within 8 leagues from Bangalore. On the 11th October (1760) above the 'Gatt de Chocallo' in the neighbourhood of the 'Fort Sheldurgo' the Mahrata camp—huge as it was, consisting of 35,000 men and 30 guns—was worsted by the two brothers-in-law of Hyder, Ismail (Esmal) Saib and Mir Saib. Further 'sallies' were, however, seemingly checked by Hyder in expectation of his brother-in-law Mugtum Saib from Pondichery, whom he sent for almost as soon as he arrived in Bangalore. With him were also expected four European commanders, 150 private Europeans, 400 Topasses and a huge army of Seapoys.

Kolar (Cular) was now almost a kingdom and Faizulla Khan (Farzulacam) was the Nawab<sup>1</sup> thereof by reason of his having been the husband of the heiress. To his misfortune this queen died at this time and he was no longer claimed as a ruler. He had therefore to leave the place immediately. Hyder was very hospitable to him when he came up for succour. Indeed in the early stages the Khan was held in as much reverence as Hyder himself. He was also appointed to repel the onslaughts of the Mahratas, which were being made almost daily into the villages even within the neighbourhood of Bangalore. The author of the manuscript had also been engaged in driving out the hordes of these Mahrata 'Pindares'. On one occasion when he captured several of them at a village and brought them in bonds before Hyder, the latter, instead of thanking 'reprimanded him strangely' and, having liberated them, prohibited him from marching out again without his orders.

Ineffectual struggles with the Mahratas were being carried on for over three months when, one day, the author received orders to march the next morning to a place which was not made known at first. The fort of Anekal was reached by him in this manner and here he was informed that Hyder's brother-in-law Mugtum Saib had been surrounded<sup>2</sup> by the Mahratas and the king's forces from Seringapatam. The latter numbered about 8,000 men and Mugtum Saib's camp suffered

1. This is another mistake committed by Peixoto. He has referred to Faizulla Khan as the Nawab of Kolar (Cular), while, in fact he was the son-in-law of Dilaver Khan, the late Nawab of Sira. The Mahratas captured the place in 1757 and had assigned a district with the town of Sira to the family of Dilaver Khan. Faizulla Khan consequently was working secretly for the restoration of the ancestral possessions of the family (Wilks, *History of Mysore*, Vol. 1, p. 260).

2. He had been compelled 'to take post under Anchittydroog' (Wilks, *idem* p. 261) about 48 miles south by east of Bangalore and 25 miles from Anekal.



much for want of adequate supply of ammunition, etc. For four days it was made impossible for the author to carry succour to him. Faizulla Khan (Farzulla cam), Ismail (Esmal) Saib and Mir Saib<sup>1</sup> were in command of the author's camp consisting of 1,400 Foot, 330 Horse, coolies with powder and ball 250, oxen laden with victuals 400, camels laden with money 12, and workmen to level the road and cut the bushes 500. With an ordered disposition this army marched between the advanced 'piequits' of the enemy to Tellemangal<sup>2</sup> where Mugtum Saib was encamped. Mallerow<sup>3</sup> also had now come to help the enemy with his whole force, so that the three camps consisted of nearly 50,000 men and 40 pieces of cannon. Though it was possible for Hyder and his men to enter the fort of 'Tellemangal,' yet Mugtum was not to be found there and in the meanwhile the enemy began to give much trouble and create great confusion. However, it was not very long before it was known that Mugtum Saib, with wisdom, sought a stronger place of refuge about a league in distance from the fort as a result of his having narrowly escaped from being utterly routed.

The allies determined first on reducing 'Tellemangal' and then on beating Mugtum Saib so that it might be easier for them to force Hyder to surrender by himself. The troops of Mallerow suffered much and their Portuguese chief was taken prisoner with 16 private Europeans of different nations. In the meanwhile the fort of 'Tellemangal' had to be evacuated owing to the indiscriminate decision of 'Inebra Beg' (? Kabir baig), a former governor of Bangalore. There was great loss consequently with much disorder among the troops. Hyder therefore had to entreat the Mahrattas for peace and in this he was successful.<sup>4</sup> The three parties left for their respective territories to the disappointment of Khanderao.

Hyder now sought once again the help of the '2nd king'<sup>5</sup> of Mysore, who was residing in Konanūr (Cunur) Fort and asked of him his seal<sup>6</sup> with which he began to subdue the whole kingdom in his name by saying that the first king was only the king of the State and that it was the authority of the second to govern according to long-established custom. Thus Hyder went on conquering the provinces and changing the governors. Those who offered to fight were ruthlessly dealt with and hanged, for *e.g.*, the governor of Māgaḍi (Magari). Within a short time the whole kingdom excepting Seringapatam was subdued. In

**Reduction of Patana  
(Seringapatam).**

1. According to Wilks 'Fazl Ulla Khan' was in command of the whole force (History of Mysore, Vol. I p. 261).
2. Anchitty—See note 2, p. 92.
3. Is it Murari Rao? See *infra*. p. 96 and footnote 1.
4. For the terms of peace, etc., see Wilks, *op. cit.* p. 262.
5. *i.e.*, Nañjarāj, the father-in-law of the king.
6. His seal as Sarvādhikāri, which title he had not yet given up, though he had retired from public life.



the latter place there was an army of 14,000 men consisting of 8,000 good Mahrata Horse, and 6,000 Infantry amongst whom were many Europeans, Artillery and Infantry whose chief was a Portuguese, Joze Rodrigues by name. These Europeans were all in the service of Hyder at first before his flight from Seringapatam.

The army of Khaṇḍerao had now been sub-divided into three bodies, each stationed in different places at Seringapatam: one in the isle, consisting mostly of horses; another in the fort; and the third in 'Madrapur' which was a bazaar situated close to the river and the stone bridge over it which was 'upward of 160 yards long with a great and strong bulwark at its end constructed by Hyder, which could only be attacked in front.'

While Khaṇḍerao was encamped at Mysore, Hyder marched from fort to fort augmenting his troops and at Tāyūr (Taiur) there accidentally arrived the Bishop D. Fres. Antonio De Noronha, Mons. Alain (Alem) and Mons. Hugel (Higel) with succour, at which Hyder was greatly satisfied.<sup>1</sup>

From Tāyūr (Taiur) Hyder went to Haradanahalli (Ardenaly) from where, at the Bishop's suggestion, the latter was sent to 'Irur' with a detachment of 4,000 men to intimidate the forts belonging to the kingdom of Mysore. Spreading a false report that he was descending the Ghats to attack Rāmarao and thus drawing Khaṇḍerao to the fort of 'Reginagor', Hyder once again occupied Tāyūr (Taiur) and leaving the camp in the charge of Faizulla Khan (Farzullacum) and Mugtum Saib, he marched with the Bishop to Koṇanūr (Cunur) to see the Rāja (Nañjarāia). While he was coming back with him Khaṇḍerao got notice and marched with a large army to meet the allies. But the manoeuvres of Hyder were too much for him and leaving the army in charge of a 'moorist general' he fled back to Seringapatam. Hyder destroyed his army putting to flight a great number. While he was at 'Tipur,' Khaṇḍerao was drawing his troops together at Seringapatam. The greater part of his men being at 'Madrapur,' Hyder thought of capturing this place tactfully. Eleven platoons were ordered to advance upon the bulwark and 3 were sent into the streets of 'Madrapur' with orders not to fire unnecessarily, but to rob and disturb Khaṇḍerao's people. The bulwark was stormed and many were taken prisoners. But Hyder was obliged to march to Satyagāl (Setegal) where, however, the king sought his peace by laying all the blame upon Khaṇḍerao and yet saying that no harm should be done to him. Hyder consented with 'words of great maxim'.<sup>2</sup>

In the meanwhile the fort of 'Irur' also where Rāmarao was in command surrendered to Hyder, 'leaving all the implements of war, Horses and everything that belonged to the king of Seringapatam'. Rāmarao himself was eventually sent

1. Cp. Wilks, History of Mysore, Vol. I, p. 261.

2. Cp. the account given of the wars between Hyder and Khaṇḍerao by Wilks (*idem* pp. 263 ff).

Hyder practised on Khaṇḍerao certain stratagems not related by Peixoto.



prisoner to the fort of Bangalore where Ibrahim (Ibram Saib, Hyder's uncle), was in command. Sankesidurg (Samquesidrug) was also taken and a governor of Hyder was left in possession of it. 'Arva Cooxi,' the whole province of Dinḍigul with the adjoining principalities, Salem, 'Chotu-Darapoor,' 'Bara-Dharapoor' and several other places were also reduced. Practically the whole kingdom had been subdued when Hyder left 'Irur' for Seringapatam once again and 'with his usual maxims' compelled the king to come to such terms as he desired. One of the articles of the agreement was not to kill Khanḍerao, which he observed for a certain time.<sup>1</sup>

With the gates of Seringapatam strongly secured, Hyder began 'a great examination' and in this Khanḍerao was obliged to assist him. All those who had acted against him were severely dealt with and their properties were confiscated. Khanḍerao himself was put in a cage and sent to Bangalore. After subjecting him to various indignities, Hyder one day 'ordered a gun to be brought in sight of Canderau, Ramerau to be tied to the muzzle and fire set to it, which was done in Bengalur, and immediately a person asked Canderau if he had seen Ramerau fly and in this manner he kept Canderau in the cage upwards of a year.'

The places stipulated in the articles were governed by Mugtum Saib for Hyder. The king's name was worth nothing. Even the Rājā<sup>2</sup> in **Helplessness of the Raja.** whose name he had subdued all, was prevented from entering Seringapatam 'for he feared he should not be able to expulse him again as the place is very strong and he wanted to govern himself as rightful lord.'

Basalat Jung (Barsala Seng), brother of Nizam Ali, had now besieged Hoskote (Eskote) which was in the possession of the Mahratas. He found it impossible to capture the place and so asked **Reduction of Hoskote and Sira.** Hyder for help. Hyder accomplished the task so soon that Basalt Jung in appreciation of his ability, gave him the title of Nawab Hyder Jung Bahadur (Nabob Hyder Senga bader)<sup>3</sup> and asked him to take the fort of Sira which also was in the possession of the Mahratas.<sup>4</sup> With little difficulty this place also was conquered and garrisoned.<sup>5</sup>

1. The establishment of Hyder once again in full power was in June 1761.

2. i.e., Karāchūri Nañjarāj.

3. But cp. Wilks, History of Mysore, Vol. I, op. cit. p. 270.

4. Wilks says (*ibid*) 'The distress of this chief, and the whole character of the negotiation, may be inferred from the fact that for a nezer of three lacs of rupees, he agreed to invest Hyder with the office of Nabob of Sera; an office, a country and a capital, which were yet to be conquered.'

5. After capturing Hoskote, Hyder first marched to Doddaballāpura (Great Ballapur) which he annexed and then proceeded to Sira. (Wilks, *idem* p. 271).



Chikkaballāpura (Chikka Balapor) was a very strong fort governed by a  
valorous rāja of the 'Telanga' caste. Many generals and

**Conquest of Chikkabal-** chiefs had attempted in vain to conquer it. Even the  
**lapura.** king of Seringapatam once aimed at subduing it and had

failed at which he taxed the kingdom very heavily and set  
apart a large amount as reward for him who should at any time take the place.  
Hyder, moved by this hope of gain and the gain of fame, marched upon the place  
accompanied by the Bishop Noronha. The citadel was very well defended  
and it took about 11 days for Hyder to gain the citadel. But those within  
the fort took care to see that all the works of Hyder and 'the approaches which he  
made against the fort served for nothing'; whereupon Hyder decided upon making  
mines and blasting the walls. About 13 mines were dug up and just when he was  
about to set fire he sent word to the rāja to surrender himself. But the rāja did not  
care. The explosion was effective partly in making about three breaches. The people,  
however, rose up to the occasion without minding the loss they sustained, and both  
the Nawab and the Bishop were amazed at their firmness and constancy. The next  
day, they made up with the rāja and proceeded towards Dēvanahalli (Deunaly).

Here Hyder remained for some time expecting some money due from the  
aforesaid rāja, and was soon told of the rāja's intention to refresh himself for which  
purpose he was going to one of his two forts in the mountains. It was also said  
that Mallerow<sup>1</sup> was coming to help him. Hence Hyder, though he gave out that  
he was going to Sira, marched back to Chikkaballāpura, and easily captured the  
place since the rāja had left the place. The latter found it difficult to reclaim it. It  
was garrisoned and put in order by Hyder in a few days.<sup>2</sup>

The territory of Mallerow was next attacked. He tried to help the rāja of  
Chikkaballāpura and Hyder wanted to wreak vengeance up-  
**Relations with Mallerow.** on him. At the very first encounter Mallerow was worsted  
as a result of the wonders effected by the French Horse led  
by Monsr. Hugel (Huegle). Mallerow was dislodged from all his forts and after  
sustaining a heavy loss he retired to the fort of Kodikonda (Curcunda). Hyder  
followed him up and utterly defeated him here. Mallerow  
**Capture of Kodikunda.** left some garrison at the place and fled to bring succour.

1. The name given by Wilks is Murari Row (idem p. 274).

2. The account given by Wilks (idem p. 271 ff) differs slightly. The conquest of the place had  
been long desired by Hyder as he thought it to be indispensable to the safety of this part  
of the frontier. The spirit of enterprise and defiance which the inmates displayed for  
sometime was changed to one of despondency when the expected Mahrata aid failed due  
to Hyder's march against Murāri Rao. Hence the Poligar made peace by promising to  
pay 9 lakhs of rupees. This was, however, not paid and the Poligar retired to Nandidrug  
as it was a better place of defence. Thus Hyder came back and captured Chikkaballā-  
pura being 'enraged at finding himself the dupe of a deception.'



The place was taken in the meanwhile and it was not possible for him to reclaim it.

Hyder then marched to Madakasira (Marko Sira), another fort of Mallerow, which was very well garrisoned and very strong and situated on a mountain. It took four days for Hyder to effect a breach in the walls. His first commandant Joze Raiz (a Portuguese) died, at which he was very sorry. The other commandant Bento de Campos also died three days later and had it not been for the presence of Hyder and the French Bishop, the troops would not have made bold to mount the breach. The author of the manuscript was ordered to garrison the citadel and the hill and not to stir without a second order from Hyder himself. In the meanwhile the gate at the citadel was fired at by the Mahratas themselves, which incident caused great injury to the troops. Even Hyder was covered with blood, but in spite of the reverses, he persisted and eventually effected a breach in the fort wall at which those within retreated to the top where the mountain is divided into three parts. Hyder intimidated them and eventually compelled the governor to deliver the place.

It was Hyder's determination to destroy Mallerow and take his whole kingdom.

He sent his brother-in-law Mir Saib to take Penugonda. **Capture of Penugonda.** which was a good fort and more defensible than Madakasira. Mallerow, however, harassed him a great deal, being superior in strength. But Mir Saib tricked him and lying in ambush fell upon him suddenly, with the result that Mallerow suffered a great loss and was compelled to retire to Gooti where Mir Saib followed him up and within a short time took the fort by escalade, being helped in this enterprise by Captain Anthony Ginheiro de Faria and Captain George Warner, each of whom advanced with success from different directions. Intelligence of this was sent to Hyder at Madakasira and Hyder ordered his brother-in-law to subdue Mallerow completely. He thus marched to Midagesi (Madegasi), a fort captured by him formerly, and prepared himself to follow up Mallerow as far as Sandur.<sup>1</sup>

While Hyder stayed at Madakasira, one day he did not send for the Bishop for the customary walk. The Bishop therefore went up to **Misunderstanding between** him but found a principal person of the kingdom of 'Patana' **Hyder and the Bishop.** occupying the seat which was usually being occupied by him. When the two rose to receive him, the bishop went up straight to his usual seat and occupied it. The other person had therefore to sit down at another place. This enraged Hyder but he strove to hide his feelings.

1. Hyder's conquests of Kodikonda, Madakasira, Penugonda, Gooti and other places are simply mentioned by Wilks (op. cit. p. 275). But the details are known for the first time from Peixoto.



The consequent indifference with which the bishop was treated on this occasion and, further, his having been asked not to stretch his legs which privilege he was usually allowed if he desired, irritated the Bishop who at once got up from his seat and asked if Hyder had no more business with him. Hyder bluntly replied in the affirmative and even went to the extent of granting him the pass when it was asked for to leave his territories. The Bishop left immediately and in spite of Hyder's attempts to frighten him on his way, he managed to reach the kingdom of Sunda safely. Learning that he was safe 'Hyder repented of having permitted him to depart.' However he treated the other Europeans in his army well, and they were glad that the Bishop had left them for good.

Hyder marched to Sira with the idea of proceeding therefrom to the dominions of the Rāja of Chitaldrug in order to bring him to his own terms regarding the differences between them. Faizulla Khan (Farzullacam) was sent in advance with an army of 8,000 men to take some forts belonging to the Rāja. Hiriur (Irur) was captured and here their differences being settled, Hyder sent for Faizulla Khan to join his camp.<sup>1</sup>

The territories of the kingdom of Bednūr (Bedenur) were next attacked by Hyder. Sante-Bennūr (Santa Bedenur) was first captured. The kingdom of Bednur was now ruled by a woman unworthy of being a queen. Her husband had, during his life time, adopted his nephew whom she did not like. The prince was sent out of the town with some people who were ordered to kill him. But out of compassion they left him in the woods instead. He was taken to the Rāja of Chitaldrug, who gave him protection and recommended him to Hyder when their differences were settled. A principal article of their treaty was that Hyder should subdue Bednūr (Bedenur) and deliver the kingdom to the prince. Since the people of Bednūr were content with this information, Hyder had no 'difficulty in reaching the gates of Bednūr. The queen quitted the town and retreated to a hill called Durga<sup>2</sup>, leaving the place with a mine which was set on fire as soon as Hyder took the first gates. The principal places were all garrisoned by Hyder and most of those who had fled away, were caught. Bednūr was annexed on the 10th of January 1763.<sup>3</sup>

1. These details are not mentioned by Wilks.

2. Ballājarāyanadurga, 70 miles to the south of Bednūr.

3. The account, as given by Wilks, of the annexation of Bednūr differs slightly in certain details (op. cit. pp. 275 ff). According to him a jetti, who used to shampoo the prince daily, was asked to kill him by dislocating his neck. The jetti on the other hand took him under his protection for 5 years, at the end of which period the Poligar of Chitaldrug was approached by the prince for help to regain his patrimony. The prince was thus recommended to Hyder who marched to Bednur



While the Rāja of Chitaldrug remained at Bednūr with the prince, Hyder proceeded as far as Mangalore subduing the provinces. He had no intention of giving the kingdom to the prince, when he saw that only this place could serve him 'for a refuge if the wheel of Fortune should turn and he having against him powers with which he could not contend in the field.'<sup>1</sup>

The queen with her paramour Lingiah (Limboia)<sup>2</sup> was captured. She therefore resolved to come to Hyder's presence. The Nawab received her with ceremony and ordered her with her women to be lodged in his own house together with the other women who belonged to him.<sup>3</sup>

While at Mangalore Hyder subdued many forts as far north as Gōkarna. At Kundāpur (Cundapoor) he stayed for a few days and then proceeded to Bednūr. The author of the manuscript

**Siege of Yenur.** was some days later sent again to Mangalore with orders to execute all such orders as he might receive from the governor 'Mirzam Lute Fili'<sup>4</sup> The latter took him to Kumbha (Comelong) where the fort was besieged by Uda-Purssu,<sup>5</sup> a prince of the woods near Nileshtar (Neliasseram) with an army of about 1,000 Nairs who, 'though they were good soldiers,' did not keep any order. The object of this expedition was to drive out the besiegers. As soon as the Nairs perceived their approach, they retired into a pagoda and fought terribly, though the walls were scaled on all sides. More than 400 of the author's people were killed by

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about the close of January 1763. The queen offered to purchase Hyder's retreat several times which he refused being guided by one Liṅgaṇṇa, a former minister. It was not before the beginning of March 1763 that he ordered a noisy but feigned attack on the posts in his front, while he himself, guided by Liṅgaṇṇa, entered the city before any alarm was given. The conquest of Bednūr formed a new era in the History of Hyder. (Wilks *op. cit.* p. 281. Cp. M. A. R. 1930, p. 87).

1. He gave the place, the name of Hyder-Nagar and professed to consider Seringapatam as belonging to the *Kartar*. (Wilks *op. cit.* p. 279).

2. The name given in the Hyder Nāma is Naṅṇiah, M. A. R. 1930, p. 87. The name mentioned by Wilks is Nimbeia (*op. cit.* 279).

3. But see Wilks, *idem* p. 278 and note\*. It is said that the Rāṇī, perhaps even voluntarily, offered to convert to Islam and capitulated on the condition of being reinstated and with the assurance of due consideration for her rank and dignity. Hyder, however, sent her with the pretender to prison on the fortified hill of Maddagiri (*idem* p. 279) where they remained until they were set free by the Mahrattas in 1767.

4. Wilks says (*idem* p. 280) that Lutf Ali Beg 'a brave and excellent officer of cavalry' and in no way 'a naval engineer and lord high admiral' was ordered for the preparation of a dockyard and naval arsenal on the Western Coast for the construction of ships of war.

5. The war with 'Uda Purssu' and the invasion of his territories are not mentioned by Wilks or anywhere else so far as known.



them. However the place was taken before day break and all the Nairs were put to the sword.

The next day the author marched to Mangalore from whence the pagoda Irur,<sup>1</sup> the capital of 'Uda Purssu' was attacked. Barki Venkata Rao (Vargin Vengaterrong) commanded the expedition this time. He was one of Nawab's important counsellors, though the "Nabob keeps his counsellors more out of state than for necessity, for whatever he does nobody knows before the hour of execution nothing takes effect what is debated in council and serves only as news to be taken of." It was now the 'outer' end of May 1763 and the beginning of the rainy monsoon. Hence the expedition was not easy. Uda Purssu and his family stayed in their Pagoda with an army of about 6,000 Nairs, whereas Barki Venkata Rao had in all about 3,000 men, Horse and Foot. The author and Capt. Ioxe Bento were in the rear of the march conducting a three-pounder gun with much difficulty on account of 'the straightness of the road and the terrible woods.' The Nairs, though they were on either side, did not make bold to attack. They were crying out according to custom, on both the flanks. Uda Purssu received succour in the meanwhile from Nilesvar (Nelliasaram). But they were surrounded and forced to surrender. Uda Purssu retreated into the tower of his pagoda. Since it was Hyder's order that he should be taken alive, Barki Venkata Rao had to use many tactics and hold out many promises for him to surrender.

He then was led with his family and children to Mangalore and therefrom to Bednūr where he was well received by Hyder at first. Sometime later, however, he was asked by Narain Rao (Nanan rao) on behalf of Hyder, as to where he had hidden the treasure for which he was so famous. Uda Purssu tried to evade by giving false replies when the Nawab ordered him to be hanged (7th October 1763).

After taking Bednūr<sup>1</sup> Hyder ordered Mir Faizulla Khan to subdue all the forts and places belonging to the Nawab of Savañūr<sup>2</sup> who was counted as a great Lord in the neighbourhood. A contingent of 6,000 to 7,000 men was despatched for this purpose. The fort held out till the 17th of June and Hyder himself marched to the place. That very midnight the fort was completely surrounded and early next morning firing began violently. The enemy's camp was routed and taken with all its baggage and colours. The Nawab of Savañūr retired to the fort of 'Avari' immediately but was pursued by Hyder's men. The same night he therefore marched

1. Wilks adds the conquest of Soonda after that of Bednūr (*op. cit.* p. 280-1).

2. See Wilks (*idem* p. 282) for the reasons which induced Hyder to invade Savañūr. Savañūr formed a deep indentation into the territory of Hyder after his conquest of Bednūr and Soonda. The Nawab of the place had bent to the interests of the Mahrattas (*idem* p. 235) and had even refused alliance with Hyder.



back to Savaṇūr leaving his garrisons at 'Avari' which were all captured. It was now thought that Savaṇūr would certainly fall. Many chiefs did not desire the total destruction of the Nawab of Savaṇūr. Hence they began to treat for terms of peace. The old mother of the Nawab herself came to Hyder<sup>1</sup> and was received with great respect. Hyder agreed to raise the siege if her son would consent to his terms and come to his camp. The conditions were then proposed and a certain sum of money<sup>2</sup> was demanded of which it was stipulated that a part should be paid immediately and the balance some months later when Hyder would come back after capturing Bankāpūr from the Mahratas. Though the Nawab of Savaṇūr added himself a condition to the treaty to the effect that he would help Hyder in the siege of Bankāpūr with an army of 6,000, there was no attempt made on his part to fulfil the conditions and Hyder had to waste several days in the expectation of men and money from the Nawab. At last Hyder sent some Brahmans under the care of one Bhīma Rao (Bimi rao) to demand money in rough terms from the Nawab. The errand was carried in such excess that the Savaṇūr sepoy killed several of the guard, wounding Bhīma Rao himself in the right arm. Hyder was enraged at this to such an extent that he declared he would chastise everybody in the enemy's fort if the money was not paid within 3 days. This determination procured for him the amount<sup>3</sup> soon and when the Nawab of Savaṇūr came to his camp to see him he was made to wait for several days and when finally he admitted him into his presence he scolded him by saying that he was not a worthy son of his mother and that for her sake he preserved him for that time.

The fort of Bankāpūr was then besieged and taken from the Mahratas. Afzal Khan (Abuzal cam), brother of Mir Faizulla Khan (Farzulla cam) was left in charge of the place till it was given back to the Mahratas under certain conditions. Hyder then marched back to Bednūr capturing on the way several more forts belonging to Bankāpūr (21st September 1763).

At Bednūr Hyder remained from September 1763 to the 27th of March 1764 making great military preparations. The Mahratas had become envious of his growing power and determined to curb him. Hyder came to know of their intentions and marched to fight them in order to prevent them from invading his dominions. While he was encamped on the banks of the river 'Ratali' he received

1. These details are not mentioned elsewhere.

2. Two lakhs of rupees (Wilks, *op. cit.* p. 283).

3. The Nawab of Savaṇūr, Abdul Hakeem Khan, was a Pathan. Wilks (*idem* p. 283) says that he had not hoarded any treasure, nor had any credit with the Sowcars so that he was obliged to make payment in shawls, silks, gold clothes, carpets and other valuables equal actually to four times the amount demanded.



intelligence that the Mahratas were approaching with a big army of 20,000 horse. As was usual with him he ordered his troops to advance by platoons towards the enemy. When thus they marched close upon the Mahratas, Hyder found out to his consternation that their horse alone numbered more than 50,000. That whole day Hyder's army had to stand a terrible fire and suffer considerably, being surrounded on all sides. Though Hyder wanted to march out to the plain, he could not do so for fear of being molested by the Mahratas. He therefore made 'battery's' and pretended to fight when Mādhava Rao, the Mahrata leader, wrote to him a letter praising the heroic actions said of him and desiring to meet him the next day in case he was a good soldier as he had heard. Hyder conferred with Mir Faizulla Khan and at midnight marched with his whole camp to the fort of 'Mencur' which was about two leagues from the place. The Mahratas were not slow in following him up, though the hilly region gave them, particularly to the Horse, great difficulty in marching. But it was not long before the Mahratas discovered that Hyder was encamped in an advantageous place and that it would be futile for them to fight him. They therefore broke up with the intention of attacking Bednūr. Hyder however quickly marched to Anekal to wait for them there. But the approach of the rainy season compelled Mādhava Rao to retire leaving a portion of his camp under the care of Gōpāl Rau and Segipanta.

Hyder renewed his preparations and was contemplating throughout the season on how best he could despoil the Mahratas. No sooner the rains ceased and the flooded rivers diminished in water than he marched out and began to plunder the Mahrata territories in the neighbourhood of Anekal. Mādhava Rao arrived from Poona now accompanied by Malle Rao. The Nawab of Savaṇūr had now joined the Mahratas against Hyder. The time was now critical for Hyder. The Mahrata force was superior to his. Hyder had to exercise the greatest care possible; every moment the walls of the fort were being examined. On the 16th of November 1764 the Mahratas encamped at Ānavatti (Anoutim) within sight of Hyder's camp. On the 17th they began reconnoitering and the battle began in earnest on the 18th in open plain. The battle continued for a long time with great loss on both the sides and a greater number of wounded people on Hyder's side. In the meanwhile Raghoba arrived to help Mādhava Rao. Five days after his arrival both the parties began to treat about peace. Raghoba, however, demanded a considerable sum of money and a sum of 3,60,00,000 rupees was offered to which Raghoba would not agree. War began again and continued till the 11th February 1765 on which day the Mahratas broke up their camp without the least noise. Hyder came to know of this and immediately marched towards Bednūr to which place the Mahratas also directed their movements. At 'Sircapor' there were some encounters but no great advantage was gained on either side. Then Hyder retired to 'Morangary' a fort belonging to Bednūr, wherefrom he sent for



Mir Faizulla Khan and entrenched himself 'in a situation defensible of itself.' On many occasions the Mahratas experienced loss and resolved therefore to adjust the terms of the peace which was concluded on the 23rd May 1765.<sup>1</sup>

No sooner the Mahratas passed the river Tuṅgabhadra than Hyder ordered Mir Faizulla Khan to invade Coorg. The country of

**Invasion of Coorg and Kadapa.** 'Aigur' in the neighbourhood was attacked first and taken. Other places were then conquered one after

another when Hyder ordered Mir Faizulla Khan to go and reinforce the camp of Mir Saib, brother-in-law of Hyder, who had been asked to subdue the country of Kadapa (Carpe) whose Nawab 'Muxa Mian' was considered as a powerful ruler. He was a great friend of the Europeans, especially of the Portuguese who stood by his side. His commandant Francis de Roach had died in his service and with little difficulty Mir Saib and Mir Faizulla made him a tributary of Hyder.

Ali Raja was the Lord of Cannanore. He informed Hyder that he could find much wealth if he invaded Malabar. Hyder therefore

**Invasion of Malabar.** effected the conquest. Mir Faizulla Khan was ordered to subdue the kingdom of Coorg and take it, while Hyder

himself resolved to march for the conquest of Malabar. Towards the end of January 1766, the march began from Mangalore, the army proceeding by land and a fleet consisting upwards of 80 vessels by sea.

The army marched by way of 'Mangiseram, Combelom, Decalla and Tekal<sup>2</sup> to Maday<sup>3</sup>' the fort of which place was captured easily after passing a pretty large river in spite of this passage being defended by the Nairs. The whole country was disturbed by robbing, setting the houses on fire and killing the Nairs without discretion. The inhabitants ran away to the woods and some to Travancore. Though the kings of 'Colastria, Samorin, Cotiote' (?) and others tried to conclude peace, Hyder would not hear. The fort of Valarpattanam (Balliapattam) on the banks of a river was then attacked and captured. Chirakkal (Cherrika) the capital of 'Colastria,' next fell to Hyder's hands as the Nairs had themselves abandoned the place. The Moplahs were enlisted in his army and the Nawab of Cananore was made the governor of the place. The kingdom of Kōṭṭayam (Cotiote), said to be about 60

1. The *Ms. Hyder-Nāma*, (M.A.R. 1930 pp. 87-88; cp. also Wilks op. cit. p. 287) states that Hyder suffered a great deal in these wars and was placed in such desperate circumstances that he had to treat for peace. All his conquests of the Mahrata territories were restored; his claims on Abdul Hakim Khan were relinquished and he agreed to pay the Peshva thirty-two lakhs of rupees. Wilks says that the peace was concluded about the end of February; the date mentioned in the *Hyder-Nāma* is 23rd March 1765 (Ś 1687 Pārthiva Chaitra śu 2).

2. May be Bekal which has a fine fort built by Śivappa Nāyaka of Bednūr.

3. Mādāyi or Pazhayangādi which has also a fort said to have been a canarese redoubt till about 1736.



leagues in extent was then captured. The Nair inhabitants of the place fled to Tellichery (Teley) or Mahé (Mohie) where the English and the French, respectively, protected them. A detachment was sent from Tellichery on behalf of the chief of Tellichery, which Hyder accepted. He was glad to meet the chief with presents

The country of the four Nambiaris was then attacked and abandoned. The king of Zamorin (Samorin) was captured at an annual feast to which Hyder sent 500 of his men dressed as Brahmans. At Calicut he was lodged in a Pagoda for some days and was then told that Nizamaly khan, 'Suba of Dodecam' was the lord of all these territories and that he ought to obey him and pay annual contributions to him. The king replied that he would arrange for this with his nephew and though it was already the beginning of May nothing was accomplished. In fact his nephew had been fighting Hyder's men all this time. Hyder eventually found out that the king was deceitful and was contemplating on how to deal with him, when the king's people set fire to the house in which the king and most of his people were burnt. The Nairs were attacking Hyder's men every moment as they were waiting only for his retreat. Hyder was obliged to leave the kingdom in charge of a governor and quit the place. After being in possession of it for about two years<sup>1</sup> he received from the king of Zamorin (Samorin) Rs. 12,00,000 and delivered the kingdom on the 8th of March 1768.

Towards the end of May 1766 Hyder left Calicut and retired to Coimbatore (Guimatur) belonging to the kingdom of 'Mencur'. But in July he had to come back to chastise the Nairs who besieged Mādanna (Madana)<sup>2</sup> in a pagoda as soon as Hyder had left the place. The entire Nair country was plundered, their houses were burnt and a universal massacre of the Nair caste was ordered. The Nairs were hunted down and butchered. Hyder gave 'Rupees 5 to any one who brought him the head of a Nair that was able to fight; if it was of an old man, he gave four, and if of a boy he gave three rupees.' A price of three rupees was also paid for every Nair woman captured alive. Many women were thus captured and transported to distant places as presents to governors and chiefs. Several incidents are related in the manuscript which recount the military trials of Nairs and the indignities they suffered from at the hands of Hyder.<sup>3</sup>

By the end of August Hyder returned to Coimbatore (Guimatur) leaving almost all the troops at Palghat (Palicatcherry)<sup>4</sup>. There was some trouble with some of the chiefs of the Horse here who complained against 'Chamerao.' Since they could not be accommodated with good words and were also somewhat

1. Wilks gives a different account about Hyder's dealings with the Zamorin, for which see *op. cit.* pp. 291-2.

2. This was 'a civil governor to whom Hyder had entrusted the fiscal arrangements of Malabar (*idem* p. 293).

3. *Cp. also* Wilks, *ibid.*

4. Wilks says (*op. cit.* p. 294) that Hyder now ordered the erection of the fort at Palghat.



rebellious in their replies they were oppressed for some days and finally turned away.<sup>1</sup>

The Mahratas had now arrived for the collection of their annual tributes. Hyder evaded them for some time; but when he came to know that the army of Nizamali was also on the march, he resolved to fight them and accordingly ordered Mir Faizulla Khan to quit the conquest of Coorg and proceed to Seringapatam. Mir Saib was ordered to retreat to Maddagiri (Madegary).

The 'first king'<sup>2</sup> of Seringapatam had died by this time. Nañjarāj (Rāja Nande Rajah) who was in the fort of 'Mencur' claimed now the throne and sent word to Hyder that if the kingdom was not delivered to him he would go to war. Hyder however had no intention of making him the king and avoided him when he tried to meet him on his way to Seringapatam.

The Raja, in protest, began conniving with the Mahratas to regain his territories. Hyder therefore pleaded some excuse for his not having met him earlier. In the mean time the Mahratas had captured a great part of Mir Saib's baggage and two great guns and forced him to Sirā which also they took before long making Mir Saib himself a prisoner. The news disturbed Hyder who was thus constrained to treat for peace with them. He tried to bring the Rāja to Seringapatam under some pretext. The Rāja suspecting foul play evaded him though Hyder himself came over to him personally with the request. Hence Hyder managed to send a messenger 'Pindecam' by name to him with orders to bring him or to remain in the fort so that he may not stir out. The Rāja seeing there was no other go accompanied the messenger but did not enter Seringapatam for several days until he was almost forced to enter<sup>3</sup>. By the end of April 1767 Hyder succeeded in making peace with the Mahratas on payment of Rs. 36,00,000.<sup>4</sup>

The people at Seringapatam now began talking all sorts of things about Hyder, that he wanted the kingdom for his son and so on. To silence them Hyder placed a son of the 'first king' on the throne<sup>5</sup>. All the same nothing was being executed but by Hyder's orders<sup>6</sup>.

1. This is not mentioned by Wilks.

2. i.e. the *de jure* Rāja Chikka Kṛishṇa Rāj Wodeyar.

3. Hyder's dealings on this occasion with Nañjarāj are not mentioned by Wilks, though he says (op. cit. p. 307) that he was made a state prisoner a little later. He says that while Hyder was absent in Malabar the pageant Rāja died and that he sent orders to place Nañjarāj Wāḍiyar, his eldest son, on the throne, which formality had been observed long before Hyder's arrival at Seringapatam (idem p. 294).

4. Wilks says (idem p. 294) that the peace was concluded in March for 35 lakhs of rupees.

5. i.e. Nañjarāj Wāḍiyar.

6. Cp. Wilks op. cit. p. 294. A reduced establishment of the royal household was now enforced and Hyder's spies were posted within the palace gates.



Nizamali (Aly) was a son of Nizamulmulk (Nizame of Maluco), brother of Nazir Jang (Narzazenagar) who was killed by the French on the coast of Coromandel in 1751. He had entered into an agreement with Mādhava Rao to make war against the Nawab. He now detested the Mahratas for having made peace with Hyder leaving him alone to act as he pleased. While he was encamped near Bangalore the Mahratas retired to Poona and Hyder went on fortifying the isle of Seringapatam. Nizamali received from 'Mohamat aly cam' succour consisting of 6,000 seapoys, 500 Europeans and many European officers under the general command of Colonel Smith. Mohamed aly had also sent a detachment to take some of the Nawab's territories and this detachment took Cauveripatam (Quabria Patana), Tripatur ('Trepatur'), 'Anaubarim,' etc. He wanted to annex all the territories below the Ghats and he proclaimed himself the Subadar (Suba) of Carnatic (Carnate) though Nizamaly was the acknowledged Suba of the Deccan (Dodecam). When Hyder began to treat for peace with Nizamali, the latter dismissed Mohamet aly's troops and sent word to Hyder to meet him. Nizamali broke his camp and came close to the fort of Chennapatna (China Patana) where he remained many days negotiating with Hyder. Hyder however did not come in person but sent his son instead on 11th June 1767 with Mir Saib and others. This party was received well by Nizamali and returned to Seringapatam on the 19th of the same month. Hyder was satisfied at the negotiations and in accordance with the agreement entered into marched to help Nizamali against Mohamet aly.<sup>1</sup>

The army descended the Ghat of 'Chocalho' on the 28th of July. Mugtum Saib was sent against Ambūr while Hyder himself marched to Cauveripatam (Quabria Patana) which had belonged to him formerly and which was now in the possession of Mahomet aly. The fort was surrounded and the inmates surrendered themselves to Hyder who now garrisoned the place with his own troops.

Information was received that Mahomet aly broke up his camp at Ambūr and was marching straight to Arcot. Word was immediately sent to Nizamali about this and both the armies instantly left Cauveripatam (Quabria Patana) to prevent Mahomet aly from arriving at Arcot. At Changama Mahomet aly's army was overtaken while pretending to attack the enemy. Hyder marched to the strong pagoda of Tiruvannāmalai (Trinamally). In the meanwhile certain partialities and treasons were noticed by Hyder in Nizamaly's army. This disturbed him for a while. The enemy began to move now and Hyder ordered his whole camp to

1. These details are not mentioned by Wilks.



march upon the two flanks and engaged upwards of 20,000 of Nizamali's Horse to take possession of a little hill which was close to the road where the army was to pass. Though the hill was taken, the cavalry could hold it only for a short time, for the enemy regained it soon from them. In the battle that ensued there was great loss on both sides and the Nawab himself was wounded a little.

The enemy then arrived at Tiruvannāmalai (Trinamally) where they stayed for some days expecting succour which was being brought

**Battle of Tiruvannamalai.** by Colonel Wood, but was inordinately delayed on account of the rains and passages of rivers. Though Hyder wanted and in fact attempted to prevent this succour from joining Col. Smith, the succour arrived and the enemy now marched from Tiruvannāmalai (Trinamally). Hyder too broke his camp and followed; but neither party attacked the other. On the second day of the march there was some firing done but the loss experienced by Hyder was great since the cavalry of Nizamali did not execute what he ordered them. It was evident that Nizamali was disaffected. Col. Smith was most valiant and worth of all praise. He pressed upon the combined forces so effectively that all Nizamali's Horse retreated and though Hyder's army stood for some time the fire, it had also to retire. Nizamali beat a shameful retreat in the night. Many were killed on the side of Hyder who now retired to Changama. The enemy thus gained the battle on the 26th and 27th of September.<sup>1</sup>

But the cavalry sent with Hyder's son, Tipu, to invade Mahomet aly's territories met with success. They went very close upon Madras and

**Ravages of Tipu.** caused considerable loss to Mahomet aly. At St. Thome they robbed, destroyed and broke all that was possible and even brought some prisoners with them some of whom were European 'Ecclesiatics.' These were however committed eventually to the care of the author of the manuscript and sent with him to Madras in November.

Cauveripatam (Quabria Patana) and 'Anabary' having been gained, the fort of Ambūr was attacked and taken. But those within the castle held on firmly, while Col. Smith who was now at Velūr despatched succour to them.

The people of Nizamali endeavoured to play treason. Hyder being aware of it desired Nizamali to keep his troops apart from his and strictly ordered his men not to go to Nizamali's camp.

It was now that the author of the manuscript determined to quit Hyder's service which so far he could not do for want of orders

**The Author Leaves Hy-** from the Government of Goa according to the recommen-  
**der's Service.** dation made by the Count da Ega. On the 27th of November he departed after obtaining some compensation

1. Cp. Wilks (op. cit. pp. 312-21) for the account of the battles of Changama and Tiruvannāmalai (Trinomalle).



for the European prisoners committed to his care by Hyder. Through these prisoners he had obtained the permit for his passage through the English territories.

Col. Smith himself, the general of the English army, met him near Velūr and took him to the place where he entertained him well. On

**The Author in Madras.** the 1st of December the author departed for Madras and arrived there on the 4th. Here he was immediately conducted to the Governor with whom he dined. For a month he stayed in Madras having hired a house for himself and doing nothing more than attending to the invitations to dancing and banquetting. When at last he proposed to leave the place, the Governor asked him to enter British service during the war with Hyder since he had a first hand knowledge of his army and movements. But the offer was refused politely by the author. The Governor however promised to send him by the first ship that should arrive.

Some time later, having been prevailed upon by the counsel of a certain St. Luberm<sup>1</sup>, the Governor desired him to send to his presence such of Hyder's spies as happened to be in Madras. When the author expressed in disgust his desire to leave Madras immediately and even asked to be sent to Pondichery, the Governor posted a guard to watch his movements particularly during night, since it was suspected that he may without notice go away to Pondichery and from there back again to Hyder's service. The author was greatly disconcerted at this and the next day he saw the Governor in person and told him that he was prepared to go to any place where he might be pleased to send him. The Governor now promised to send him to Bombay on the ship that was expected from Bengal on the 9th.

This ship commanded by Captain Ponem arrived on the expected day and on the 13th the author left for Bombay. Though at first it was promised by the English that they would 'reimburse him his losses and expenses which he might sustain by quitting the Nabob's service' nothing was paid to him under the pretext that the other Europeans did not also leave Hyder's service as they had expected.

The ship on which the author sailed was leaky and people were constantly engaged in pumping out water. This was greatly fatiguing to the workers. There were in all about 116 persons on board. On the 17th the greatest risk was experienced since the depth of water in the ship was more than 6 feet. At day break on the 18th land was sighted about 8 leagues far away from the island of Ceylon. At about 10 o'clock two Dutch ships were met; but they would not come to rescue.

1. St. Lubin; Wilks calls him an impostor (op. cit. p. 338).



At about 7 o'clock in the night the port of Gale was discovered towards which the ship sailed and signals were made to the port. Two boats arrived for help and suddenly the ship sank. The author, the captain and six seamen jumped into the boats and helped others in the ship to the boats. But with all their efforts they could save only about fourteen of them, for the ship burst before half of it was in water.

The author reached the shore without further calamity. A place of rest for the night was found. The Governor of the place received him well and even requested him to take service in the war with the Singhalese (Chingalese).

#### **In Ceylon.**

But the offer was politely declined.

On the 5th of February he embarked on a Dutch vessel for Cochin and arrived there on the 18th. A Frigate from Goa arrived in

**At Cochin and Travancore.** Cochin on the 20th; but he was not taken on board.

He therefore wrote to the governors of the place giving an account of his career and anxiously waited for an answer which never came.

He visited Travancore. Its capital was Padmanābhapura (Perpenadavarao). It is said that the fort formerly belonged to the Portuguese and that their edifices were still existing. The king was a Nair who knew the Portuguese language and sometimes dressed in European style. When the author paid his respects to him, the king even proposed to him to enter into his service to which he made modest excuses. After obtaining the necessary passports signed by the king to pass through his territories he came to Cochin on the 29th of April.

From Cochin he went to Cannanore and from there to Tellichery. The rainy season was approaching and the author now resolved

#### **Enroute to Bengal.**

not to go to Goa but to Bengal instead. The governor of Tellichery helped him with passage in a ship. At Nicobar he alighted for some time to see the island. The 'Deanes' were building a factory there. Almost all were sick with bad colour and swelled legs. The natives had now become civilized; but their actions were more apish than human.

#### **Nicobar.**

They went about naked and were extremely distrustful in their bargains. By way of the 'Andaman, Channbao, and Babasor' isles he arrived at 'Angelin' on the 26th November. Here he disembarked in a 'Bagera for fear of the scarbuc' and arrived in Calcutta on the 27th.

#### **Other Isles.**

He stayed in Calcutta till the end of December viewing the edifices belonging to the English and other nations. He saw the governor Mr. Varelle who invited him to dinner of which he writes: 'It is impossible that there can be made greater

#### **In Bengal.**



Daily Expenses at any other place or Nation than what I saw in Bengal, for the country seats are magnificent, adorned in the English manner with all the Neatness; the plates are Numerous and abundant and the victuals are so many that nothing is wanting what might be desired as if it was in Europe.'

He visited Mons. Chavathe, the Governor of Chandranagore (Chandernagor). From here he went to Bandel, a Portuguese place, the situation of which was the best in Bengal. He then saw almost all the European settlements in Bengal which were innumerable and flourishing in commerce. 'Some of the Grandees' with whom he spoke 'complained of the insolence which they suffered from the English.' 'In all Asia and places where I have travelled the Portuguese are so much desired.'

By way of Cassimbazaar (Cazzimbazar) and Pâṭna (Patana) he wanted to go by land to Europe but could not succeed 'being prohibited by the many English guards which they have in all the roads and hinder the Europeans that are going into the Grand Mogol's Territory's.' So he returned to Calcutta and embarked for Coromandel, arriving in Madras again on 17th January 1769.

The oppressions of Hyder in Madras were great. Hence the governor placed a guard to follow his paces and make him a prisoner if he went out of the limits of Black Town. The author therefore left for Pondichery where he arrived on the 5th of February. The governor of the place Monsr. Law was an 'affable and courteous cavallier, full of attention, very speculative and experienced in valour and attention with which he knew to deliver himself from all the insolency's which the English used in the war at Bengal at the time he was governor at Chandernagor.' It was his opinion that it was manifest 'they (i.e. the English) hath gained their greatest vistory's, more by words than by the violence of their arms.'

Pondichery was formerly the Garden of Asia as well in greatness as in perfection. It had been entirely rased by the English in war times. As a result of the conclusion of peace the English now contributed in part towards the expenditure of rebuilding the city which was in progress at the time the author of the manuscript visited the place. But 'the French nation, full of their ordinary haughtiness' were rebuilding the city with 'more fortifications than formerly.' The governor's palace was being built with 'all perfection.'

The author left Pondichery on the 10th and after visiting Tranquebar on the 13th left for Negapatam on the 26th. In the meanwhile he came to understand that Hyder was near Pondichery. Tranquebar was a small place which had a very pleasant situation beaming with gardens and places of recreation, though it was a port of little commerce. Negapatam was a Dutch place of great commerce



but situated 'in a place of no view, nor is it defendable; neither do the Dutch think of fortifying it. The Governor is only inclined to his commerce and the same are the rest of officers.' 'Their infantry make themselves unworthy of the name of Military.' The same was the case in Ceylon, Cochin and other Dutch places.

At Negapatam the author stayed for some days waiting for news of Hyder. He was told that he broke his camp at 'Valdaur.' So the author returned to Pondichery. It appeared that the English desired peace with Hyder and a few

days later news actually arrived that peace was concluded, 'which was less Honourable to the English than if they hath continued the war with the Nabob' and that Hyder retired to Mulbagal (Molovagal). This was inevitable for 'the Nabob would not give them Battle in the plain and only strife to divide them, stop their convoys, corrupt their chiefs and other maxims which he uses with good fortune.'

The author now returned to Madras and wished joy to the Governor and the councillors at the conclusion of the peace. They only asked him not to make them ashamed. 'Others said that it seemed to them that the time was arrived in which the English Nation was to decline since experience shewed it, that all knew that it was much declined in their time.'

On the 27th the author was sent for from Pondichery by Monsr. Chanobra, Captain of Cavalry at Pondichery. He therefore arrived there on the 1st of May. Here he was prevailed upon to return to the service of the Nawab and accordingly left for Mulbagal (Molovagal) on the same day.

At Kolar (Cular) Hyder was now encamping. The officers who took the author with them saw Hyder immediately on their arrival and recommended that the author might be taken back to his service. Hyder agreed and promised to see him at a more convenient time. But he made him wait for two months, though he was sending for him every day. When finally he saw him, he appointed him on half of his former pay and gave him charge over all the Europeans with firelocks.

Hyder had now made many kingdoms tributary to him. Even the powerful Nawab of Kadapa (Carpe) had become subordinate.

**Extent of Hyder's Conquests** The sum that Hyder received as tribute was enormous. The destruction that Hyder caused in the territories conquered by him was also considerable. It resulted in the greatest ruin of these countries like Kadapa (Carpe), Kurnool (Carnur), etc. Only the fort of Bellary (Balarim) had held on and the inhabitants were encouraged in this behalf since the



Mahratas were now threatening Hyder with invasion. Hence Hyder entered into a treaty with the Fort and after receiving Rs. 1,25,000 he marched from the place.<sup>1</sup>

A curious incident is recorded by the author, which is said to have happened at this time. A seapoy gave there cuts to the general of the Nawab's army for no other reason than 'his desire for killing a great person.' Of course he received capital punishment for this but 'he was much contented to die rather by his own will than to die in the Nabob's service for 30 rupees which he promised him but which he never received entire, and always was wanting more than the third part.'

When the river Tungabhadra was passed Hyder received notice of the approach of the Mahratas. Now he began to move his army slowly, gaining time and making the countries through which he passed tributary. On the 26th of December 1769 the fort of 'Organim' in Bednūr was reached. The Nawab's son left with Mir Saib to bring notice of the Mahratas. On the 29th some troops returned having had some fight with the Mahratas. Thereupon Hyder ordered his son to march to Seringapatam.

On the 13th some Englishmen arrived from Bombay with presents. At first Hyder did not accept the presents and began speaking against the English. He said that 'they hath no fidelity to treat friendship with them,'<sup>2</sup> that under this great friendship they hath begun a war underhand and siezed all the Nabob's vessels (in Mangalore, Bengal and Bombay) and that the English Europeans were good to fight at ease, free from sun and small Marches, but that his soldiers without being Europeans fought with great Marches and in the sun, as they saw and if they did not keep their ranks as well as the Europeans did, he was contented that they finished all the wars with the same advantage as they hath hitherto done.'

In the meanwhile news of encounter of Hyder's son with the Mahratas arrived. He was reported as being besieged at Magdi (Magary). But some time later news arrived that the Mahratas had broken the siege and that Hyder's son had gone to Seringapatam in obedience to his instructions.

1. See Wilks op. cit. pp. 373-4. Hyder failed at Bellary according to him and to compromise the reputation of his arms, he accepted the professions of dependency and the 'promise only of future contribution.'

2. It would appear from Wilks' account (idem p. 374) that Hyder made incessant demands of assistance from the English for the expulsion of the Mahratas in conformity with the Treaty of Madras, which the English refused. Hence, perhaps, his allusion to their infidelity.



Hyder left 'Organim' to beat the Mahratas back, since they were molesting the country and taking 2 or 3 forts on some days. On the way he gave exercise to his army in firing. At Chennarāyapaṭṇa (Sankarpatna), a fort in the kingdom of Mysore (Mencur), he stayed for 4 days and then left the place by way of 'Gare-drugo' to another small fort in the vicinity of which the Mahratas were encamping. At night their camp was attacked and robbed. They were put into such confusion that they retreated early next day. Hyder thereafter returned to Chennarāyapaṭṇa in triumph, though the Mahrata camp consisted of 15,000 Horse commanded by 'Gopal Rao, Rastia Golporia and Ranojee Cancor' and though Hyder's Horse and Foot together were only 8,000 (2,000 and 6,000 respectively).

Some days later Hyder marched to Hāssan (Asane) by way of Bēlūr (Velur) and Aigur. Here he was joined by Mir Saib, his brother-in-law with 3,000 Horse, who had come to 'divert' the Mahratas.

#### **Return of Mir Saib.**

The Mahratas were now capturing herds of cattle and horses in places belonging to the Nawab. Their army was divided in several places and the greatest part had now been in possession of Chikkaballāpur (Chica Balapoor) which was surrendered to them by the governor in spite of the fort having been sufficiently garrisoned and provided with defence. At Chikkaballāpur the whole Mahrata army was called together and it now consisted of 1,50,000 cavalry, 80,000 Pindares on Foot and Horse back, 45 heavy cannon from 12 to 36 pounders besides artillery, 5,000 Rocket boys, 230 elephants and a great number of camels. The army took up a camp of leagues.

Hyder became thoughtful. He went to Bēlūr and Hāssan making preparations. While thus he was engaged Raja Saib arrived, having been all this time in the Mahrata army and now reconducted to Hyder.<sup>1</sup> He explained that he wanted to persuade the Mahrata not to give succour to Mahomet aly. Hyder however paid him little attention at which Raja Saib was disgusted, though he was under obligation to Hyder. Hyder had even thought of giving him in marriage his only living daughter who had been preserved by Modin Saib in spite of his custom of killing his daughters as soon as they were born.<sup>2</sup>

The Nawab's son now 'diverted' the Mahratas in the vicinity of Chikkaballāpur and retired to Bangalore with the loss of 4,000 Horse. He then arrived at Seringapatam and received his father who arrived there by way of Narsipur<sup>3</sup> after

#### **Return to Seringapatam.**

1. Cp. Wilks op. cit. p. 376.

2. Cp. Hyder-Nāma, M.A.R. 1930, p. 102.

3. Hole-Narsipur.



making all his troops wash themselves in the river there and thus get rid of their cowardice in order to fight a superior force. After his arrival Hyder continued his preparations in the army.

There were about 900 prisoners at Seringapatam who were brought to his presence. He ordered all their noses to be cut ; but owing

**Discord with Faizulla Khan.** to the intervention of some people on their behalf, he then ordered universal chastisement with rods. There was some misunderstanding between Ismail (Esmal) Saib and Faizulla Khan. When the matter was reported to Hyder, he seemed to encourage the discord. Faizulla Khan consequently did not present himself before Hyder when he arrived at Seringapatam. This made Hyder to ask of him his accounts and make him answerable for a huge sum of money which he could not pay. The Nawab subjected him to several indignities totally forgetting all the services rendered by him.

In the meantime preparations were being made for the weddings of the Nawab's son Tipu Sahib (Tibesa), the son of Rāja Nañjarāj (Nande Rajah) and Raja Saib. It was also rumoured that Hyder too would marry. He had already three wives and upwards of 4,000 concubines who had been distributed in all the countries but principally housed at Bednūr, Bangalore and Seringapatam. The concubines were of all castes ; there were even European mistresses among them. Since their number was great he could not communicate with them all. Whenever he pleased to have 'divertisement' with them he used to take a slow walk in his garden where these concubines had all assembled in two rows. Each had a nose-gay in her hands and the Nawab would take the nose-gay from those he wanted, which was the sign for them to go to him that night. Besides these concubines the Nawab would also amuse himself with others who were brought to him by force on pain of death.<sup>1</sup>

Nañja Rāj (Nande Rajah) was a prisoner with his family. Nothing could enter without being examined. There were guards

**Nanjaraj.** and sentries and a regiment posted round the palace.

When the marriage of his son was proposed a condition was stipulated to the effect that his son should be in the army as the 'lawful lord' thereof and he himself must be assigned a fort, all to himself, yielding a revenue of Rs. 4,00,000 for his expenses. Hyder tried to bring him round in vain. When he sent Ismail (Esmal) Saib to the Rāja, the latter was furious and said that 'if he was without force, he was not without a royal spirit.'

Sports were held for several days by order of Hyder—sports like tigers fighting with elephants, fireworks and so on. In one of the

**Hyder's Sports.** sports two tigers were brought, of which one was a cub

1. Cp. Hyder-Nāma's account, M. A. R. 1930, p. 102.



which, when let loose, injured several people. The men fell upon it with swords and killed it, at which Hyder laughed. On another occasion he ordered a royal tiger to be let loose in his garden to fight with two hogs reared up by himself, though he was a moor. These two hogs, as soon as they saw the tiger, joined together to fight it. The tiger climbed up a tree to attack them but was forced to descend. It leaped into a dry ditch and the Nawab ordered a Rocket Boy to throw rockets at it. The tiger jumped on the man but before it could fall on him Hyder shot it dead.

The European prisoners were engaged by Hyder for work in several forts.

#### **Fortifications.**

Those at Seringapatam gave the plan of the two batteries which were erected at the gates of the place. Similar work was got done at Bangalore and other important places. It was effective in repulsing the Mahrata invasions several times during the year 1770.

The Nawab's son<sup>1</sup> is as cruel as can be said, wretches and of worse actions than can be found in any person. No chief is desirous of accompanying him, for he is imprudent, for which reason his fortune will last no longer than his father lives, or his

#### **Tipu.**

Disgrace which he has hath, change into victories of which he runs great risks, for there is not one person of his servants, or in the other kingdoms that loves him Naturally, and if some make a shew outwardly, they make a virtue out of necessity.'

The Mahratas captured this year a number of forts, large and small, including 'Asisdrugo' which had been well garrisoned and was in charge of Sadarkhan (cam) who was a good soldier. They then divided their army into several divisions to subdue all possible places. Hyder made no movement to quit Seringapatam and only presumed to fight from there. He was exercising his army every day with all sorts of arms served in war.

#### **More Victories of the Mahratas.**

During the month of May the annual feast<sup>1</sup> of the 'Moors' consisting of penitence was held at Seringapatam. Hyder ordered the celebration with more moderation than usual. But on the fourth day it was carried to some excess which Hyder

#### **A Moor Feast.**

in sportive spirit condoned.

Hyder demanded an exorbitant sum from the Governor of Bednūr, by name 'Cuganur La' who is said to have even received chastisements. As it was not possible for him to pay this amount he committed suicide saying that 'it was better to die than to suffer affronts from such ungrateful man as the Nabob.' The whole city of Bednūr, moreover, was oppressed under orders of

1. i.e., the Mohurram.



**Hyder.** Those who were suspected of having money were chastised until they gave up the whole for no other reason than that it was the Nawab's pleasure. 'This form of preserving the multitude, the Nabob only can attain to, for they shew by their quietness with which they live, after so many oppressions of their money, Honour and castes and are as much afraid of him on Earth as of God in the Heavens.' The Nawab used cruelty, killing, robbing and other oppressions without remedy.

During the period that Hyder remained as regent of the kingdom, he constituted Moorish Governors and only his orders and seals were

**Hyder, a Usurper.** obeyed in a manner that it was construed as 'Zeal for the common good of the people.' Every fort was garrisoned and governed by Moor chiefs. In Seringapatam Mughtum Saib, Hyder's brother-in-law, was the Governor and absolute lord who received his orders only from the Nawab. The income of the royal family 'hardly served for the Daily expenses' and yet none ventured to speak in this behalf. To a certain prisoner who cured the king of an ulcer, the king could give nothing but a billet to take from a merchant a piece of white linen of little value and even this under promise that the matter would be kept secret and the cloth asked of the merchant when he was alone. Thus the great kingdom and the greatness of the king in 1756 had dwindled into insignificance now.

The author sadly records that the Europeans whose service was sometime ago highly valued, had now become corrupted and disgraceful

**Degenerate Europeans.** in the army. They had no fear of god or precepts of religion. 'The great pays that are gained are expended with much more liberality; the whole usually keep women and are given to all other vices that they not only lose their bodies but their souls likewise..... there are so many examples that not one happens to enjoy these money's.....'

On the 27th of February (1770) Hyder visited the king eleven days after he arrived at Seringapatam. He was received with all

**Hyder and the Raja.** attention. When he fell at his feet, the king tried to prevent him from that formality. There was also the Queen Mother<sup>2</sup> present at the meeting and she looked very grave. Hyder reported of the Mahrata invasion and of the havoc committed by their force and also informed that they were demanding a great sum of money. The king replied that he was not afraid of such invasions as long as Hyder guarded the country's interests. He said: 'The security and Defence of the kingdom is in your hand, and in me the confidence that you will prosper in everything.'

1. Cp. Wilks *op. cit.* p. 294.

2. Maharāṇī Lakshmammāṇī who lived up to 1808.

The Mahratas took Maddagiri (Madegary) and garrisoned it<sup>1</sup>. They took the king of Bednūr and his queen mother with them and treated them well. The queen died ten months later of a terrible melancholy, though the Mahratas promised to put her once again in the possession of her kingdom. The king was staying with them in the same hope of being reinstated. There was a plot to hand over Nāgamangala to the Mahratas. On the 12th of April three Brahmans, were carrying a letter to them. Hyder's men found them out and their noses were cut off.

The Mahratas had divided their army in three principal places—30,000 at Adi Anantapur, 20,000 at Bankāpūr, Dharwar (Darvar) and Savañūr (Savnor), and 30,000 at Sira. Mādhava Rao retired to Poona (Punah) with the remainder of the force. Hyder was also trying to defeat their projects. A terrible war was expected in the month of November till the end of May. Hyder had been sending out his men to enlist the service of Europeans and also of natives for the army. In fact it was rumoured that the people were being forced to join the army.

The Mahratas had now arrived in the neighbourhood of Bednūr. On the 28th Hyder despatched a contingent of 4,000 cavalry and 1,000 Piedars to frighten the Mahratas out of the place.

The Nawab's youngest and favourite son was Carīm Saib, then about nine years old. He was sent for from Bangalore and received at Seringapatam in all state.

A Jew from Madras arrived and informed Hyder that Mahomet Aly was now encamping with his army near Trichinopoly (Tritchonopoly) and that Col. Wood was the general in command, having been restored to that place which he had lost owing to a court martial which he did not deserve. The army consisted of 20,000 seapoys, all good, and 2,500 Europeans, 12 field pieces, four 12 pounders and two mortars. The destination was not known. Some said that Mohamet Aly was proceeding to help the Mahratas; some others that they were coming to help Hyder. The latter however was improbable.

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1. This, according to Wilks, was in 1767 A. D. (*op. cit.* p. 279).



On 2nd August the 'first king' of Seringapatam suddenly died<sup>1</sup>. He was not sick but was found dead in the morning 'Though he was 12 years of age, he did show it in nothing except in growth, and by all the rest of his actions he shewed such a Royal presence of spirit by which it was judged that he would not suffer much time the subjection in which he was kept by the Nabob, but Death made an end of these hopes.' In the night he drank after supper a cup of milk which Hyder had sent him. Hyder pretended to be sorry and sent for the surgeon who replied that he left the king the previous night in sound health. For this he was put into prison and condemned to pay a great sum into the Royal treasury. 'In this manner the Nawab shews his sorrow by the surgeon's prison and by the condemnation, utility to his treasury, where all the Nabob's interests do center.' During the burial even the silver vessels belonging to the royal family had to be brought from Hyder's palace.

**Death of Nanjaraja Wodeyar.**

The grief of 'Nande Rajah' (the 2nd king or Dalvoy) was notable on this occasion. He saw that the Nawab's tyranny appeared every time more plain in endeavouring to extinguish the generations of the kings of that kingdom. He also bewailed the New King,<sup>2</sup> for he believed that Hyder would soon dispose of him also. Though Hyder was informed of these lamentations he only said that the Rāja was out of his senses.

The Mahratas were becoming more and more formidable. The Nawab's force could not be compared to theirs; for his whole force then consisted of 15,000 fire arms, 12,000 Horse, 2,000 Rocket Boys, and 60,000 match-locks with which it was necessary to garrison the forts. The custom of the troops was moreover to fight behind the walls or in woods. The Mahrata force on the other hand was mostly cavalry and numbered 300,000 Horse besides the considerable number of troops on foot, who were all well disciplined.

**Mahrata Force vs. Hyder's.**

1. The date given in the Hyder-Nāma (M. A. R. 1930, p. 93) is Śaka 1694 Nandana corresponding to 1771 A. D. No reason for the sudden death is mentioned. Wilks does not also mention the date of his death but says (*op. cit.* p. 386) that 'Hyder, deeming him to be no longer a safe pageant, ordered him without hesitation to be strangled in the bath.' The date given in the Annals of the Mysore Royal family is Śaka 1693 Vikṛiti Śrāvaṇa śu 15 Wednesday night 20 ghaṭikas, which corresponds to the date given by Peixoto (*i.e.*, 2 A.M. 2nd August, 1770 A. D.). Since this date is correct and the authority of Peixoto trustworthy, we may believe in the account of the death of the king given by him, though the Annals of the Mysore Royal Family is silent on the cause of the king's death.

2. *i.e.*, Chāmarāja Wodeyar.

Hyder used to chastise his concubines if for any reason he suspected them of infidelity. A certain concubine casually lifted her eyes at a servant on the 5th of the month (August). He killed her with his own hand and ordered the skin of the servant

to be taken off.

With Hyder's leave to procure Europeans for the army, the author left Seringapatam on the 6th (August) intending not to return

**The Author takes Leave.** again to the army 'on account of its present incapacity.'

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## PART V.—NEW INSCRIPTIONS FOR THE YEAR 1937.

### HASSAN DISTRICT.

#### ARSIKERE TALUK.

#### 1

At the village Kanikaṭṭe in the hobli of Kanikaṭṭe, on the east face of the pillar to the west in the Sandhyāmaṇṭapa behind the Śringanāthēśvara temple.

Kannada language and characters.

ಅರಸೀಕೆರೆ ತಾಲ್ಲೂಕು ಕಣಿಕಟ್ಟೆ ಹೊಬ್ಬಳಿ ಕನಡಾ ಶೃಂಗನಾಥೇಶ್ವರ ದೇವಸ್ಥಾನದ ಹಿಂದೆ ಸಂಧ್ಯಾ ಮಂಟಪದ  
ಪಶ್ಚಿಮ ಕಂಬದ ಪೂರ್ವ ಮುಖದಲ್ಲಿ.

1. ದೇವಣ ಹೆಬರುವರ

2. ಮಗ ನಾರಸಿಹದೇವನು

#### Note.

This short inscription contains only the name Nārasihadēva son of Dēvaṇa-hebaruva. It is engraved below two relievo figures of devotees carved on the pillar. No date is given. The characters seem to belong to the 15th century.

#### 2

At the same place, below the above record.

Kannada language and characters.

ಇದರ ಕೆಳಭಾಗದಲ್ಲಿ.

1. ಯವ ಸಮಧರದ ಪಾಲುಗುಣ

4. ಗಳದೇವರು ಯ ಸಂದ್ಯ ಮಂಟಪ

2. ಬಿಂಲು ದೇವಣ ಹೆಬರವರ

5. ವ ಕಟಿಸಿದರು ಶ್ರೀ ಗುರುವೆ ನಮಃ

3. ನಾರಸಿಹದೇವನು ತಿಮ್ಮಣ

#### Note.

This records the construction of the Sandhyāmaṇṭapa (pavilion set up for Brahmans to offer their worship of Sandhyā, etc., both morning and evening) by two persons, Dēvaṇa Hebaruva's (son) Nārasihyadēva and Timmanagaḷadēva on the 10th lunar day of the dark half of Phālguna in the year Yuva. The relievo figures above are evidently those of these two persons. The first of these is also named in the previous number.

As regards the date, no Śaka year is given but the characters are similar to those of the previous number and belong to the 15th century A.D. Hence Yuva might be taken as Ś 1377 and the date as equivalent to 13th March 1455 A.D.

## 3

In the same maṇṭapa, on the west face of the pillar to the east.

Kannāḍa language and characters.

ಅದೇ ಮಂಟಪದ ಪೂರ್ವದಕಡೆಯ ಕಂಬದ ಪಶ್ಚಿಮ ಮುಖದಲ್ಲಿ.

1. ಶಂಕರ ಭಾ

2. ರತಿ

## Note.

This contains merely a label or name Śankara Bhārati in characters of the 15th century.

According to the local tradition at Kaṇikaṭṭe, a guru of the famous Smārta Matt at Śringēri named Śankara Bhārati resided for some time in the above Sandhyāmaṇṭapa at Kaṇikaṭṭe. In the list of the pontifs of the Śringēri Matt published in Rice's Mysore Gazetteer, 1897, Vol. I, p. 474, we find a name Śankarānanda after Purushōttama Bhārati and the date 1428—1454 is given to him. In one of the kaṭitas of the same Matt dated 1451, a guru named Śankara-bhārati is mentioned as the head of the Matt (M.A.R. 1934, p. 130). Evidently this Śankarabhārati or Śankarānanda may have resided for some time at Kaṇikaṭṭe. The record may hence be assigned to about 1450.

Above the inscription is carved a relievo figure of Viṣṇu reclining on the five-headed Ādiśeṣha. This probably indicates that the guru was a devotee of Viṣṇu.

No king is named in this record or in the previous two numbers.

## 4

On a vīragal in front of the same Sandhyāmaṇṭapa.

Size 4' × 2'.

Kannāḍa language and characters.

ಅದೇ ಸಂಧ್ಯಾ ಮಂಟಪದ ಮುಂದುಗಡೆ ಇಟ್ಟಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2'.

1. ಶ್ರೀಮತು ಕಳಿಕಟ್ಟೆಯ ವರದ ದನ ಸೇವೆ ತುಣುಹೋಹಲ
2. ಅಣುವ ಕೆಳೆಯ ಸೇನದೋವ ಜಕ್ಕಯನ ಅಳಿ
- ಎರಡನೆಯ ಅಡ್ಡಪಟ್ಟಿ.
3. . . . . ಯ ಮಾರಯ
4. . . . . ತಳಿ ತಿಣುರು

## Note.

Several letters in this vīragal on which are engraved the usual sculptures of warriors fighting with sword, celestial nymphs and Kailāsa, are quite worn out and lost. The bottom lines are also lost as the vīragal slab is broken below.



The record mentions the fighting and death of Mārāya, aliya (son-in-law or nephew) of Jakkaya, *śēnabōva* of the village Āṇuvakere during a cattle-raid at Kalikaṭṭe (same as Kaṇikaṭṭe).

No king is named nor date given. The characters seem to belong to the 13th century A.D. Āṇuvakere is probably the same as the village Āṇuvagere or Āṇamgere in Kaḍur Taluk, Kaḍur District (see E.C. VI Kadur 119).

## 5

At the same village Kaṇikaṭṭe, on the pedestal of the stone image of Kēśava standing in the navaranga of the Śṛṅganāthēśvara temple.

Kannada language and characters.

ಅದೇ ಕಣಿಕಟ್ಟೆಯ ಶೃಂಗನಾಥೇಶ್ವರ ದೇವಸ್ಥಾನದ ಕೇಶವ ದೇವರ ಪೀಠದಲ್ಲಿ ಕೆತ್ತಿರುವುದು.

- |                            |  |                 |
|----------------------------|--|-----------------|
| 1. ಚನ್ನಕೇಶವ ದೇವರ ಪ್ರ       |  | 3. [ಚವು]ಡ ಸೆಟ್ಟ |
| 2. ಶಿವಯ್ಯ ಸೇವೆಯ ಮಾಡಿಸಿ [ದ] |  |                 |

## Note.

This records the setting up of the god Channikēśava by a person named Chavudasetṭi. The characters appear to belong to the 14th century A.D.

The name Chavudasetṭi is however not quite clear as the letters before ḍasetṭi in line 3 are worn out and are quite indistinct.

## 6

To the east of the same Śṛṅganāthēśvara temple, on the 3rd vīragal.

Size 4' × 2'-6".

Kannada language and characters.

ಅದೇ ಕಣಿಕಟ್ಟೆ ಗ್ರಾಮದ ಶೃಂಗನಾಥೇಶ್ವರ ದೇವಸ್ಥಾನದ ಪೂರ್ವ 3 ನೆಯ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2½'.

- |   |
|---|
| 1. ಶ್ರೀ ಮನ್ಮಹಾ [ಸಾಮಂತ] ಮಾಚೆಯನ ಮಗಂ ಮನಣ                 |
| 2. ಯ ತುಳುವಂ ಮಗುಟ್ಟಿ ಸ್ವರ್ಗರೋಕ ಪ್ರಾಪ್ತನಾದ    ನಮಃ ಶಿವಾಯ |

## Note.

There are a number of vīragals near the Śṛṅganāthēśvara temple. The present record is inscribed on the 3rd of these vīragals.

It records the death of a warrior named Masanaya, son of mahā [sāmanta?] Mācheya while recovering cattle from a raid. A prayer to the god Śiva comes at the end of the inscription.

No king is named nor any date given. The characters seem to belong to the 13th century when Kaṇikaṭṭe was subject to the rule of the Hoysaḷas.

On a 4th viragal at the same place.

Size 6' x 4'.

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 4 ನೆಯ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 4' x 1½'.

1 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

1. ಶ್ರೀ ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ [ನಗ]
2. ರಾರಂಬಂ ಮೂಲಸ್ತಂದಾಯ [ಶಂಭವೆ] ಶ್ರೀ ಜಗತೇಶ್ವರದ ದೇ [ವ]

2 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

3. ರ ಪಾದಾರಾಧಾಕರಪ್ಪ ಬಾಸೆ ಬೋವನ ಮಗ ಹರೆಯ
4. ತುಂಬುಳಲು ತುಜುವ ಹುಟ್ಟಿಯ ಕಾದಿ ತುಜುವಂ ಮಗು

3 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

5. ಟ್ವಿ ತಾಂಬಿದ್ದಲ್ಲ ದೇವ ಕಂನಿಕೆಯರು ದೇವರೋ
6. ಕಕ್ಕೆ ಉಯ್ದರು ಶ್ರೀ ಜಗತೇಶ್ವರ [ದೇ]

4 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

7. ವರ ಪಾದಾರಾಧಕರಪ್ಪಜಗತಿಗ ವ್ರಸತ್ತಿ
8. ಎಂತೆಂದಡೆ ಬೆಟ್ಟಿಹು ಮಿತ್ತುವಂಕರವರು

#### Note.

This begins with the usual invocatory verse addressed to Śambhu. A warrior named Haleya, son of Bāsebōva, worshipper of the lotus feet of Jagatēśvara (god), is stated to have fought during a cattle-raid at the village Tumbū, recovered the cows and died. We next find it mentioned that the celestial damsels carried the warrior on his death to the region of gods. Next comes the praise of the Jagatis, devotees of the god Jagatēśvara. They are described as calling Death to battle from the tops of hills.

The record abruptly ends here.

No date is given. The characters seem to belong to the 13th century A.D.

Jagatēśvara is the name of a Śiva temple at a short distance from the viragal. It is referred to in several records of the place [E.C. V Arsikere 48-52] and is now called Sante Gaṇapati temple (a Śiva temple). The Jagatis are described as a community living at Kanikaṭṭe and worshipping Jagatēśvara and building tanks and Śiva temples, etc., and brave in battle. [E.C. V Arsikere 48 of Ś 1051.]

The village Tumbū cannot be definitely identified. There is a village Tumbū in the T.-Narsipur Taluk, Mysore District. Perhaps the place Tumbū of the present record may be the same as the above Tumbū.



At the same village Kanikaṭṭe, on a slab lying broken to the south of the Kamaṭhēśvara temple.

Size 3' × 1'-6".

Kannaḍa language and characters.

ಅದೇ ಕಣಕಟ್ಟೆ ಗ್ರಾಮದಲ್ಲಿ ಕಮಠೇಶ್ವರ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣದಕಡೆ ಒಡೆದು ಎರಡು ತುಂಡಾಗಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1½'.

- |                         |                         |
|-------------------------|-------------------------|
| 1. ಶ್ರೀ ವಿಕ್ರಮ ಸಂವತ್ಸರದ | 6. ಮೇಶ್ವರದ ಮುಂದಣ ಮನೆ    |
| 2. ಶ್ರ ೬ ೧೩ ಸೊ ಚಂದ್ರಪು  | 7. ೧೫ ಕಯ್ಯನು ಧರ್ಮ ಸ್ಥಾನ |
| 3. ತಪ್ಪ ವೀರಪ್ಪನವರು ಆಗು  | 8. ವನು ಹೊಸಧಾರೆಯ ನೆ      |
| 4. ೦ ದದ ವೀರಪ್ಪನವರಿಗೆ ತ  | 9. ಒಡೆದು ಕೊಟ್ಟಿರು ಶ್ರೀ  |
| 5. ೦ ಮ ವಳಿತ ಬಗದ ಸೋ      |                         |

Note.

This registers the gift of a house measuring 15 spans (kai) in front of the Sômesvara temple belonging to him by a person named Chandappa Bûtappa Virappa to a person named Virappa who was a native of the village Agunda. The inscription slab is also said to have been set up by the donor to mark the gift.

The record is dated Monday 13th lunar day of the dark half of Śrāvaṇa in the cyclic year Vikrama. The date is not expressed in terms of any era. The characters appear to belong to the 14th century A.D. and the date may be taken as equivalent to 21st August 1340 A.D., a Monday as stated in the grant.

Agunda is a village in the Arsikere Taluk about 15 miles to the south of Kanikaṭṭe.

At the village Chikka Kōḍihalli in the hobli of Kanikaṭṭe, on a viragal to the south.

Size 5' × 2'.

Kannaḍa language and characters.

ಅದೇ ಕಣಕಟ್ಟೆ ಹೋಬಳಿ ಚಿಕ್ಕ ಕೋಡಿಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ದಕ್ಷಿಣದಲ್ಲಿ ನಾರಾಯಣಸ್ವಾಮಿ ದೇವಸ್ಥಾನವಿದ್ದ ಮೂಲದ ಎದುರಿನಲ್ಲಿರುವ ಮನೆಯ ಬೇಲಿಯುಬಳಿ ನಿಂತಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 5' × 2'.

1 ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಸಕವರು ೧೧೮೧ ಕಾಳಾಯುಕ್ತಿ ಸಂವತ್ಸರದ ಪಾಲ್ಕುಣ ಸು ೧ ಲು
2. ಸಮಸ್ತ ಪ್ರಶಸ್ತಿಸಹಿತಂ . . . . . ಪೋಲಗದೊಳು

2 ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

3. ತನ ತಾಂ ಪೊಳೆಯಾ . . . . . ಸೋವಿಯ ನಾಯಕ ಚಿಕ್ಕ
4. ಗೊಡಿಯಲು ಬಾಚ ಸಮುದ್ರವಂ ಕಟ್ಟಿಸಿ ಸುಖದಿಂದ ವಿರಲು ನಾರಸಿಂಹ ದೇ

ಬಲಗಡೆ ಪಕ್ಕದಲ್ಲಿ ಸುತ್ತಲೂ ಬರೆದಿರುವದು.

4. ಮನ ಸ್ವಾಮಿಕಾರ್ಯಕ್ಕೆ ದಿ ಜಯದಿ ಕೋಪದಿಂ ಬಲದೊಡನೆ ಕಾದಿ ಸುರ  
ರೋಕಪ್ರಾಪ್ತನಾದ ಆತನ ಸತಿ ಮಾಚಿಯಕ್ಕ  
. . . . . ನಂಗನೇಕ ಮಣಿ

3 ನೆಯ ಪಟ್ಟಿಯಲ್ಲಿ.

6. ರತುನ ಬಹಿತ ಮಪ್ಪ ಮಣಿಮಯ [ಮಂ] ಟ

ಬಲ ಪಕ್ಕದಲ್ಲಿ.

ಪದಲು ಈಕಲು ನಿಜಿಸಿದಳು

*Note.*

This is a vīṭṭaḷ inscription of the reign of the Hoysaḷa king Narasimha III (1254-1291) and records the death in battle for the king, of a warrior named Sōviyanāyaka, who is said to have been the chief of the village Chikkagōṇḍi, (same as the village Chikka Kōḍihalli) and who is also stated to have built a tank in the village. His wife named Māchiyakka is said to have set up this stone (in his memory) in a jewelled pavilion.

The date of the grant is given as Ś 1181 Kaḷāyukti sam. Paḷguṇa śu 1 and corresponds to 26th January 1259 A.D.

## 10

At the village Honnagaṭṭa in the same hobli of Kaṇikaṭṭe, on a stone set up near the waste weir of the tank.

Size 4' × 2'.

Kannada language and characters.

ಅದೇ ಕಣಕಟ್ಟೆ ಹೋಬಳಿ ಹೊನ್ನಗಟ್ಟದ ಸೇರಿದ ಕೆರೆಯ ಕೋಡಿಯಬಳಿ ಗೊಲ್ಲರ ಹಟ್ಟಿ ಹತ್ತಿರ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2'.

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾ ರಂ
2. ಭಂ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ||ಶಂಕರಸ್ಯ ಕಥಿತಾಂ ಕಥಾರಸಂ ಚಂದ್ರಸೇಖರ
3. ಗುಣಾನು ಕೀರ್ತನಂ ನೀಲಕಣ್ಣ ತವಸಾದ ಸೇವನಂ ಸಂಭವಂತಿ ಮಮ ಜನುಮ ಜನ್ಮನಿ||
4. ಕೊಂಡಂ ತಳಕಾಡಂ ಕೈಕೊಂಡಂ ಮೇರೆತ್ತಿ ಕೊಂಗ ನವಯವದಿಂದಂ ಕೊಂಡಂ ವಿಷ್ಣುವೆ ಚೋಳನ ಮಂಡಳಿಕ
5. ರ ಮಂಡೆಗೊಂಡು ತನು ಮಂಡಳಮಂ||ಆ ವಿಷ್ಣುವರ್ಧನಂಗಂ ಭಾವೋದ್ಭವೆ ಯೆನಿಸಿ ನೆಗಲ್ದ ಪೆಂಪಿ
6. ನ ಲಕ್ಕಾ ದೇವಿಗೆ ಸುತನುದಯಿಸಿದಂ ಭೂವಿಡಿತ ಯಶೋವಿಘಾಸಿ ನರಸಿಂಹ ನೃಪಂ||
7. ಪಟ್ಟದ ಸತಿ ವಿಚರೇಗಂ ನೆಟ್ಟನೆ ನರಸಿಂಹ ನೃಪತಿಗತಿ ಮುದದಿಂದಂ ಹುಟ್ಟಿದ ನಡಿಕ
8. ವಿಘಾಸಂ [ವೊಟ್ಟಿಡೆ] ಭುಜಗಲ ವೀರ ವಿಕ್ರಮಂ ಬರ್ಲಾಳಂ||ವಿ||ನರಧಿ ವ್ಯಾವೇಷ್ಟಿ ತೋರ್ವ್ವೀ ಸಮವೆ
9. ನಿಸಿ ಸುಖಂ ಬಾಳ್ಗೆ ಚಂದ್ರಾರ್ಕ ತಾರಂ ಸ್ಥಿರ ಸತ್ಯಂ ಕೃತ್ಯವುತ್ಯಾ ಗ್ರಣಿವಿಮಳಯಶಂ ಪಾಂ
10. ಡೈ ವೇದಂಡ ಸಿಂಹಂ ಸೈರ ರೂಪಂ ಪೊಯ್ಯಣೇಶಂ ಯದುಕುಳ ತಿಳಕಂ ವೀರ ಸಂಗ್ರಾಮ ರಾ
11. ಮಂ ವರವೀರ ಶ್ರೀ ಸುಖಂ ವಿಕ್ರಮಗುಣ ನಿಳಯಂ ವೀರಬರ್ಲಾಳ ದೇವಂ|| ಸ್ವಸಿನಮಸ್ತ
12. ಭುವನಾತ್ರಯಂ ಶ್ರೀ ಪ್ರಿಥ್ವೀ ವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿ ರಾಜಂ ಪರಮೇಶ್ವರ ಪರಮಧಾನ್ಯಾರ
13. ಕಂ ಯಾದವ ಕುಳಾಂಬರದ್ಭುಮಣಿ ಸಮ್ಯಕ್ ಚೂಡಾಮಣಿ ಮರೆರಾಜ ರಾಜ ಮಲಪರೊ



14. ಉ ಗಂಡನಸಹಾಯಕೂರ ಸನಿವಾರ ಸಿದ್ಧಿ ಗಿರಿ ದುರ್ಗಮಲ್ಲ ಚಲದಂಕ ರಾಮ ನಿಸ್ಸಂ
15. ಕ ಪ್ರತಾಪ ಧುಟಬಳ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಣ ಎರ ಬರಾಳ ದೇವನು ಸಕಳ ಮಹೀ ಮಂಡಳ
16. ವಂ ದುಷ್ಟನಿಗ್ರಹ ಶಿಷ್ಟ ಪ್ರತಿ ಪಾಳನಂ ಗೆಯ್ದು ದೋರಸಮುದ್ರದ ನೆರೆ ಎಡಿನೊಳು ಸುಖಸಂ
17. ಕಥಾ ವಿನೋದದಿಂ ಪ್ರಿಥ್ವೀ ರಾಜ್ಯಂ ಗೆಯ್ದುತ್ ಮಿದ್ಬು ತತ್ಪಾದ ಪದ್ಮೋಪಚರಿಸಿಕುಲಕಾನಾ ವ
18. ದನಾರವಿಂದ ಹಿಮ . . . . ಕರ್ಣ ಕುಂಡಳ ನತ್ಯುಜ್ಜಿತ ತೇಜ ರಂಜಿತ ನೆನಿಪ್ಪಾ
19. ಮಡಿ ದೇವಂಗ ವಾಲಲನಾರತನ ಮಿಳಾವನೂತೆ ಯೆನಿಪಾ ಕೂಚವೈಗಂ ಪುಟಿದಕ್ಕುಲ
20. ಲಕ್ಷ್ಮೀ ಪತಿ ಸಿಂಗನಾಥ ವಿಮಳ ಪ್ರಭಾತನಾಟಿಯಂ|| ಸಿಂಗಳಯ ಹರಿಗೆ ಗಾಂ
21. ಗಂ ? ಸಿಂಗಂ ನಿಜವಿಜಯ ಲಕ್ಷ್ಮೀ ರಮಣಾ ಸಂಗಂ ಸಿಂಗ ಜಯನಾಟ್ಯರಂಗಂ ಸಿಂಗಂ
22. ರಿಪುಧಂಗ ನರೈ ಪುಂಟಿಯ ಸಿಂಗಂ|| ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾ ಪಸಾಯಂ ಅತಿ ವಿಶಮಹಯಾ
23. ರೂಢ ಪೃಥ ರೇವಾ ರೇವಂತಂ ಎರ ಲಕ್ಷ್ಮೀಕಾಂತಂ ಕಂಡು ಸುತ್ತಬಳಸುವರಗಣ್ಣ| ಆಳಂ ಕಂ
24. ಡು ಕಳಹಿಡಿವರಗಣ್ಣಂ ವೈರಿವೇದಂಡಂ| ನೀತಿ ಚಾಣಕ್ಕಂ ಅಚಳಿತವಾಕ್ಯ| ಶ್ರೀ ಸೋಮ
25. ನಾಥ ದೇವರ ಪಾದಾರಾಧಕಂ ಪರಬಳ ಸಾಧಕನುಮಪ್ಪ ಹಿರಿಯಭೇರುಣ್ಣನ ಮೊತ್ತದ ಕೂ
26. ಸ ಪುಂಟಿಯ ಸಿಂಗಯ ನಾಗಯಂಗಳು ಸಾತಿಯದೈಗೆಡೆಯಂಸಬ್ಬ ಬಾಧಾಪರಿ
27. ಹಾರವಾಗಿ ಮೆಯ್ಯುವಿಗೆ ನ್ನಾಳುತ್ತವಿದ್ಬು ತಂನ ಹೆಸರಲು ಹಳ್ಳಿಯುಮಾಡಿ ಮಾಚರಮು
28. ದ್ರವೆಂದು ತಮ್ಮಯ್ಯನ ಹೆಸರಲು ಕೆಡೆಯಂ ಕಟ್ಟಿಸಿ ಶ್ರೀಸೋಮನಾಥ ದೇವರ ಪ್ರತಿಷ್ಠೆಯುಮಾಡಿ
29. ಆ ದೇವರ ಅಂಗ ರಂಗ ಭೋಗ ನೈವೇದ್ಯ ನಂದಾದೀವಿಗೆ ಬಂಡ ಸ್ಪುಟಿತ ಜೀಣ್ಣೋದ್ಧಾರ ಮಠ
30. ಪತಿ ತಪೋಧನರಾಹಾರ ದಾನಕ್ಕಂ ಆ ಚಂದ್ರಾಕ್ಷ್ಮ ತಾರಂಬರಂ ಸ್ವಂತಾಗಿ ಸಾತಿಯಬೆಗೆಡ
31. ಯ ಮಾಳಗೌಡ ನಂನಗೌಡ ರಾಮಗೌಡ ನೋಳಗಾಡ ನಮಸ್ತ ಪ್ರಜೆ ಗಾಪುಂಡುಗಳಂ ಸಿಂ
32. ಗೆಯ್ಯ ನಾಗಯ್ಯನು ವಿದ್ಬು ಸಕರ್ಮ ೧೧೩೩ ನೆಯ ಭಾವ ಸಂವತ್ಸರದ ವೈಸಾಖ ಸು
33. ೧೦ ಸೋಮವಾರ ವೃತ್ತಿಪಾತ ಸಂಕ್ರಮಾಣ ದಂದು ಸ್ವಸ್ತಿಯಮನಿಯಮ ಸ್ವಾಧ್ಯಾ
34. ಯ ಧ್ಯಾನ ಧಾರಣ ಮುನಾನುಷ್ಠಾನ ಜಪ ಸಮಾಧಿ ಶಿಲ ಗುಣ ಸಂಪನ್ನರಪ್ಪ ರುದ್ರಸ
35. ಕ್ತಿ ದೇವರ ಪುತ್ರ ಕರ್ಯಾಣ ಸಕ್ತಿಯ ಕಾಲಂಕುರ್ತಿ ಧಾರಾಪೂರ್ವಕಮಾಡಿ ಬಿಟ್ಟದತ್ತಿ ಹಳೆ
36. ಯ ಕೆಡೆಯ ಹಿಂದೆ ಗದ್ದೆಸಲಗೆ ೪ ಸಾಂತ್ಯಬೆಗೆಡೆಯ ಹಿಂದೆ ಮೊದಲೇರಿಯಲ್ಲ ಗ
37. ದೆ ನ ೧ ದೆದ್ದರೆ ಬಡಗ ಗೋಡಿಯ ಕಾರೇರಿಯ ಮೂಡಸಲಗೆ ೨ ಕೊ ೧೦ ಪ್ರಿಯದಿನ್ದಿನ್
38. ದನೆಯ್ತ ಕಾವ ಪುರುಷಂಗಾಯಂ ಜಯಶ್ರೀಯುವಕ್ಕೆ ಇದಂ ಕಾಯದೆ ಕಾಯ್ತ ವಾಹಿಗೆ ಕುರುಕ್ಷೇತ್ರಂ
39. ಳೊಳು ವಾರಣಾಸಿಯೊಳೊಳಿಟ ಮುನೀಂದ್ರರಂ ಕವಿರೆಯಂ ವೇದಾಧ್ಯರಂ ಕೊನ್ನದೊನ್ನಯಸಂಪೊದ್ದುಗು ವೆಂ
40. ದು ಸಾಣುದಪ್ಪವೀ ಸೈಳಾಕ್ಷರಂ ಧಾತ್ರಿಯೊಳು|| ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾ ಯೋ ಹರೇತ
41. ವಸುಂಧರಾಂ [ಪಪ್ಪಿ] ವೈರಾಪ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೆ ಕ್ರಮಿ ಗುರು ಶ್ರೀ

*Transliteration.*

1. namas tunga-sirās-chumbi-chandra-chāmara-chārave trailōkya-nagarā-  
ram-
2. bham mūla-stambhāya Śambhave || Śamkarasya kathitām kathā-rasam  
Chandrasēkhara-
3. guṇānu-kirttanam Nilakanṭha tava pāda-sēvanam sambhavampti mama  
januma-janmani ||
4. komḍam Talakāḍam kaikomḍam mēletti Kōnga navayavadimḍam  
komḍam Vishṇuve Chōlana mamḍalika-
5. ra mamḍegomḍu tanu-mamḍalamam || & Vishṇuvarddhanamgam bhāvō-  
dbhave yenisi negalḍa pemp-

6. na Lakmâdêvige sutanudayisidam bhûvidita-yaśô-vilâsi Narasimhanripam ||
7. pattâda sati Êchalegam netțane Narasimhanripatig ati-mudadiindam hutțidan adika-
8. vilâsam [voțtaje] bhuja-gali vira-vikramam Ballâlam || vri || saradhi-vyâvêshțitôrvi-samave-
9. nisi sukham bâlge chamdrârkkatâram sthira-satvam kshatra-putrâgrani vinâla-yaśam Pâp-
10. dya-vêdamda-simham Smara-rûpam Poysaņêsam Yadukulatilakam vira-samgrâma-Râ-
11. mam vara-vira-śrî-sakham vikrama-guņa-niļayam Viraballâladêvam || svasti samasta-
12. bhuvanâśrayam śrî-prithvîvallabham mahâ-râjâdhirâjam paramêsvara paramabhațțâra-
13. kam Yâdavakulâmbara-dyumani samyakta-chûdâmani malerâjarâja mala-paro-
14. lu-gamdan asahâya-sûra sanivârasiddhi giridurggamalla chaladankarâma nissam-
15. kapratâpa bhujabâla-chakravartti Hoysaņa Viraballâla-dêvanu sakaļamahi-mamđala-
16. vam dushța-nigraba-śishta-pratipâlanam geydu Dôrasamudrada neleviđi-nolu sukha-sam-
17. kathâ-vinôdadim prithvî-râjyam geyuttam irddu tat-pâda-padmôpa-jivi || kula-kântâ-va-
18. danâravimda-hima . . . karņa-kumđalan atyûrjjita-têja-ramjitan enippâ
19. Machidevamga vâ lalanâ-ratunam ilâ-vinûte yenipâ Kûchavvegam puttidar Kkula-
20. Lakshumi-pati Singanâtha vimala-prakhyâtan A-Bițțeyam || Singaliya ? Harige Gâm-
21. gam Singam nija-Vijayalakshumi-ramaņâ- sangam singa-jaya-nâțya-ramgam Singam
22. ripu-bhangan alte Ghanțeya-singam || svasti srîman mahâ-pasâțyam ativisama-hayâ-
23. rûđha-prauđha-rêkhâ-Rêvamptam Vira-Lakshmi-kântam kaņđu sutta bala-suvara-gaņđa ! âlam kam-
24. đu keļa-hiđivara gamđam vairi-vêdamđam ! nti-Châņakyam achalita-vâkya ! śrî Sôma-
25. nâtha-dêvara pâdâ-râdhakam para-bala-sâdhakarum appa Hiriya-bheruđana Mottada Kû-



26. sa Ghaṇṭeya Singaya-Nāgayamgaḷu Sātiyabbegereyam sarbba-badhā-pari-
27. hāravāgi mey-jivigendāḷuttav-irddu taṁna hesaralu haḷḷiyam māḍi Māchasamu-
28. dravemdu tammayyana hesaralu kereyam kaṭṭisi Śrī-Sōmanātha-dēvara pratisṭheyam māḍi
29. ā devara amga-ramga-bhōga naivedya nandā-dīvige khaṇḍa sphuṭita jīṇṇōddhāra maṭṭha-
30. pati tapōdhanar-āhāra-dānakkam ā-chandrārkkā-tārambaram salvamṭāgi Sātiyabegere-
31. ya Mālagauḍa Naṁnagauḍa Rāmagaḍan oḷagāda samasta-praje-gāvuṇḍu-gaḷum Siṁ-
32. gayya Nāgayyanu virddu saka varsha 1136 neya Bhāva-samvatsarada Vaisākha su
33. 10 Sōmavāra vyatipāta samkramāṇadamdu svasti yama-niyama svādhyā-
34. ya dhyāna dhāraṇa maunānusṭhāna japa samādhi śīla-guṇa-saṁpannarappa Rudrasa-
35. kti-dēvara putra Kalyāṇasaktiya kālām karchchi dharā-pūrbbakam māḍi biṭṭa datti haḷe-
36. ya kereya himde gadde salage 4 Sāntyabegereya himde modalēriyalli ga-
37. de sa 1 beddale baḍaga-gōḍiya kālēriya mūḍa salage 2 ko 10 priyadind int i-
38. dan eyde kāva purusham āyumu jayaśrīyum akke idaṁ kāyade kāyva pāpige Kurukshētramga-
39. ḷoḷu Vāraṇāsiyol eḷkōṭi-muṇḍiraram kavileyam vedādhyaram kondudond ayasam porddugu vem-
40. du sārīdapuv ī-sailāksharam dhātriyoḷu || sva-dattam para-dattam vā yō harēta
41. Vasumḍharām [shasṭi] r-vvarusha-sahasrāṇi viṣṭāyām jāyate krimi guru śrī

*Translation.*

**Lines 1-12**

(Salutation to Śambhu.) May the story of Śankara be heard by me in every birth of mine, as also the praise of the good qualities of Chandraśekhara. O Nīla-kanṭha, may I be devoted to your feet in every birth of mine.

Vishṇu conquered Talakāḍ and marching upon Kongu captured it with all its elements (of sovereignty) and seizing by their heads the maṇḍalīkas (subordinate chiefs) of the Chōḷa subdued their bodies. To that Vishṇuvardhana and the famous Lakmādevī who was praised as if she had issued from the mind (of Vishṇu, bhāvōdbhave) was born the king Narasimha, possessed of fame spread all over the earth. King Narasimha had to his joy by his anointed wife Ēchale a son Ballāḷa



endowed with great charm, prowess and heroism. May Vira Ballâḷa Dêva, possessed of steady prowess and pure fame, the chief of princes, a lion to the elephant the Pândya, handsome like Manmatha, lord of the Hoysaṇas, an ornament of the Yadu race, Râma in heroic battles, companion of the excellent goddess of prowess, abode of valour, live in happiness for ever, to last for as long as the moon, sun and stars endure, as the ruler of the earth surrounded by seas.

**Lines 12-17**

Be it well. While the refuge of the whole universe, favourite of fortune and earth, king of kings, supreme lord, supreme master, a sun in the firmament the Yâdava race, crest-jewel of righteousness, king over Male chiefs, punisher of the Malepas, unassisted hero, Sanivârasiddhi, Giridurggamalla, a Râma in moving battle, nissanka-pratâpa bhuja-baḷa-chakravarti Hoysaṇa Vira Ballâḷadêva was ruling the earth in peace and wisdom from his capital Dôrasamudra, punishing the wicked and protecting the righteous :—

**Lines 17-20**

To that Machidêva shining with great lustre and possessed of ear-rings which . . . . . the lotuses the faces of women of good birth and Kûchave, a jewel among women, and famous over the world were born Singanâtha, a Vishṇu to his family, and Bitṭeya of pure fame.

**Lines 20-37.**

A Gânga to Hari of Singaḷi (?), sporting with the goddess of his victory, successful in his encounter with lions and destroyer of his enemies :—such is Ghaṇṭeya Singa. (The meaning of this stanza is far from clear.)

Be it well. When the illustrious mahâpasâya, a bold Rêvanta versed in riding the most vicious horses, lord of the goddess of valour, punisher of those who on seeing a man hang around him, destroyer of those who when they see a person begin to beg him for favours (?), a Châṇakya in polity, never swerving from his word, worshipper of the feet of the god Sômanâtha, destroyer of the enemy troops,—Kûsa Ghaṇṭeya Singaya Nâgayya of Hiriya Bhêruṇḍanamotta having received Sâtiyabegere, free from all imposts for his maintenance (meyjivige) was ruling it: he set up a village in his name and constructed a tank in his father's name calling it Mâchasamudra, consecrated the god Sômanâtha (within the village) and for the decorations and illuminations of the god, for the food offerings and perpetual lamps to the god and for repairs and renovations (of the temple) and for the feeding of the heads of matts and ascetics, for as long as the moon and sun and stars last, Mâlagauda, Nannagauda, Râmagauda and other praje-gavunḍus of Sâtiyabegere together with Singayya Nâgayya, made a grant in the śaka year 1136 the year Bhâva, on the 10th lunar day of the bright half of Vaiśākha, on Monday with Vyatipâta and Sankramaṇa (of the lands herein specified) to Kalyāṇasakti, son of Rudraśakti-deva, possessed of the qualities of restraint, control of passions, vedic



studies, meditation, concentration of mind, silence, repetition of mantras, and absorption of mind in God, and washing his feet made the grant of land with pouring of water.

(The details of the gift of land) : four salages of rice land behind the old tank: one salage of rice land behind the first bund of Sântiyabegere tank: two salages and 10 koḷagas of dry land to the east of the bank of the channel from the northern waste weir:—

**Lines 37-41.**

These letters on stone proclaim to the world that he who will lovingly protect this (charity) will live long, be successful and prosperous and that the sinful man who will not protect this but gets enraged at it will incur the ill-fame of killing seven crores of ascetics, tawny cows, and scholars in the Vedas in Kurukshêtra, and Vāraṇāśi. He who confiscates gifts of land made by himself or by others will be born as a worm in ordure for sixty thousand years.

Guru : śrī :—

*Note.*

This record begins with the usual verse in praise of Śambhu and another new verse in praise of the same god.

The Hoysala genealogy down to Ballāḷa II (1173-1220) is next given. After this comes the eulogy of a subordinate of that king named Ghaṇṭeya Singa and it is next stated that he ruled over the village of Sâtiyabbegere (now Sâtangere near Honnagaṭṭa) and built a village in his name and a tank in his father's name (Mâchidêva) and a temple of Sômanâtha and made a grant of land for services in that temple. The Praje-gāvunḍus of the village Sâtiyabbegere joined in this grant.

The gift of lands was made over to the Śaiva priest Kalyâṇaśakti, son of Rudraśakti.

Ghaṇṭeya Singaya is also referred to in another published record in the neighbourhood (E. C. V Arsikere 59). Kalyâṇaśakti and Rudraśakti are also praised in E. C. VI Kadur Taluk 112 and 151.

The date of the grant is given as Ś 1136 Bhâva sam. Vaiśâkha śu 10 Sômaavâra Vyatipâta Sankramaṇa and corresponds to 21st April 1214, a Monday. But no Sankramaṇa takes place on that date.

The usual imprecations are found at the end of the grant.

**11**

At the village Doddagaṭṭa, in the hobli of Kaṇikaṭṭe, on the 1st vîragal near the ruined Îśvara temple.

Size 3' x 2'.

Kannada language and characters.

ಅದೇ ಕಣಕಟ್ಟಿ ಹೋಬಳಿ ದೊಡ್ಡಗಟ್ಟದ ಪಾಳು ಈಶ್ವರ ದೇವಾಲಯದ ಬಳಿ ನಟ್ಟ 1ನೆಯ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 3' x 2'.

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ನೈಸ್ತಿ ಚಿತ್ರಭಾನು ಸಂವತ್ಸರ ಭಾದ್ರಪದ ಬ ೩ ಅದಿವಾರದಂದು ಶ್ರೀಮನು . . . . .
2. ರನ ಮೇಲೆ ದಂಡೆತ್ತಿ ನಡೆದ್ದು ಶ್ರೀಮತು . . . . . ಣನ ಮಗ ದಂಜಾಯ್ಕನ ಮನೆಯ
3. ಬಲನಾಯಕ ಮಾರೆಯನಾಯಕನು ಆಗಿಂದದ ಮೇಲೆತ್ತಿನಡೆವಲ್ಲ ಮಾರನ ಮಾರೆಯಂ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

4. ಕಾದಿ ರಣದಿ ನೈರ್ಗೈಸ್ತನಾದನು ನಾಗವೇಡಿಯ ಗ್ರಾಮದ ಗವುಡನ ಮಗ ಮಾರೆಯ ನಾಯಕ್ಕಂಗೆ
5. ಆತರ ಮಣ್ಣು ? ಬೊಂಮರಸನು ಮಡಿಸಿದ ವೀರಗಲು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Note.

Some letters in lines one and two are worn out and lost. The record states that a general named Māreyaṇāyaka, *maneya-ōalunāyaka* (the strong warrior of the house under the same *danāyaka* (officer or general) marched upon the village Agunda during a military expedition by some enemy (not named) against the Hoysala country. It is next stated that during this attack on Agunda, a warrior named Mārana Māleya (Māleya son? of Māra) fought and died and that a person named Bommarasa of Aśaramannu? set up this viragal in memory of Māleya Nāyaka (evidently the same as Mārana Māleya referred to before), son of the headman (gavūḍa) of the village Nāgavēḍi.

Nāgavēḍi is a village very near Doddagaṭṭa and Aggunda is not far off from Nāgavēḍi. No king is named nor Śāka year given. The record is dated Chitrabhānu sam. Bhādrapada ba. 3 Ādivāra. The characters seem to belong to the end of the 13th century when there were frequent battles between the Yādavas and the Hoysalas. Chitrabhānu of this record may therefore be taken as Ś 1204 Chitrabhānu and the whole date may be regarded as equivalent to 23rd August 1282 A.D., a Sunday as stated in the grant.

## 12

On a 2nd viragal at the same place.

Size 3 x 2.

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿರುವ 2ನೆಯ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 3' x 2'

1ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—ಕಾಣುವುದಿಲ್ಲ. ಅಕ್ಷರಗಳು ನವೆದು ಹೋಗಿವೆ.

2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಕಾಳೆಯನ ಹಟ್ಟಣದಲು ಕದನವಾದ್ದು . . . . . ಪೊರ್ಗಡೆಯ ಪ್ರಸ್ತಾವದಲು
2. ತಲೆಗೊಟ್ಟು ಮೃತನಾದ ಆತನ ಕುಲವಧು ಮನಣಕ್ಕ ಕಲ್ಲ ನಿರಿಸಿದಳು



## Note.

This consists of two bands of letters the first of which is completely defaced and lost. A few letters are lost in line 1 in the 2nd band. The record is thus incomplete.

The epigraph refers to a battle at Kâleyana Haṭṭana and the death of some warrior therein fighting on behalf of.....Pergaḍe. The deceased warrior's wife Masan akka is said to have set up this stone apparently as a monument in his memory.

No date is given but since the characters are similar to those of the previous viragal, the same date, viz., 1282 may be assigned for this record also.

## 13

At the village Halkûr, in the same hobli of Kanikatte, on the 1st viragal.

Size 3 × 1'—6".

(Arsikere 64 Revised).

Kannada language and characters.

ಅದೇ ಕಣಕಟ್ಟೆಯ ಹೋಬಳಿ ಹಲ್ಲೂರು ಗ್ರಾಮದ ಪಾಳು ಕರ್ಮೇಶ್ವರ ದೇವಸ್ಥಾನ ಬಳಿಯಿರುವ 1ನೆಯ ವಿರಗಲ್ಲು.

(ಅದ್ವೈತ ಪಾಟಾಡ ಅರಸೀಕೆರೆ ತಾಲ್ಲೂಕು 64ನೆಯ ನಂಬರಿನ ಶಾಸನ)

1ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

1. ಜಿತೇನ ಲಭ್ಯತೇ ಲಕ್ಷ್ಮೀಮೃತೇನಾಪಿ ಸುರಾಂಗನಾ
2. ಕ್ಷಣ ವಿದ್ವಂಸನೇ ಕಾಯೇ ಕಾಚಿಂತಾ ಮರಣೋರಣೇ

2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

3. ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಸಾಧಾರಣ ಸಂವತ್ಸರದ ಪಾಲ್ಗುಣ ಸು
4. ಧ ಪಂಚಮಿ ಬ್ರಹ್ಮವಾರ ದಂದು ಪಿಟುಯದೆಗೆಜೆಯ

3ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

5. ಮಲ್ಲಸೆಟ್ಟಿ ತುಳು ಹರಿವಲ್ಲ ಕಾದಿ ಸುರರೋಕ ಪ್ರಾಪ್ತನಾದ
6. ಆತನ ಪುತ್ರ ಮಯಲಸೆಟ್ಟಿ ಅವರ ಬಾವ ಕಾಮಿಸೆಟ್ಟಿ ಆ

4ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

7. ತನ ತಮ್ಮ ದೋಕಿಸೆಟ್ಟಿ ಇಂತಿವರಿಗೆ ಪರೋಕ್ಷ ವಿನೆ[ಯ] ವಾಗಿ ದೋ
8. ಕಿಕ್ಕಟ್ಟೆಯ ಮಗಳು ಮಹಾದೇವಿ ನಿಲಿಸಿದ ವೀರಸಾಸನ ಮಂ
9. ಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

## Transliteration.

1. jitēna labhyatē Lakshmir mritēnāpi surāṅganā
2. kṣhaṇa-vidbhvaṃsanē kāyē kâ chintâ maraṇē raṇē
3. svasti śrīmatu Sâdhâraṇa-samvatsarada Pâlguna su-
4. dha panchami Brihavâradandu Hīriyabegereya
5. Malliseṭṭi tura-harivalli kâdi sura-lôka-prâptanâda
6. âtana putra Mayiliseṭṭi avara bâva Kâmiseṭṭi â-

7. tana tamma Bôkiseṭṭi intivarige parôksha-vine[ya]vâgi Bô-
8. kikabbeya magaḷu Mahâdêvi nilisida vîrasâsana maṁ-
9. gaḷa mahâ śrī śrī śrī

*Translation.*

He who is victorious in battle will obtain wealth and he who dies fighting will have celestial women (to attend on him). When the body is subject to death any moment, why should there be sorrow for death in battle?

Be it well. On Thursday 5th lunar day of the bright half of Phâlguna in the year Sâdhârâṇa, Malliseṭṭi of Hiriyabegere fought during the attack on cattle and attained the region of gods. For his son Mayiliseṭṭi, his brother-in-law Kâmiseṭṭi and his younger brother Bôkiseṭṭi—in memory of these deceased, Mahâdêvi, daughter of Bôkikabbe set up this *vîrasâsana*. Good fortune.

*Note.*

This is one of the several *vîragal* records found near the ruined Śiva temple (Kallésvara). A very imperfect copy of the text of this inscription as also that of the next *vîragal* was printed in p. 420 of the Kannada texts of Hassan District Inscriptions. No transliteration nor translation had been published before.

It begins with the usual verse in praise of fighting in battle and records the death of Malliseṭṭi of Hiriyabegere and others in defending the cattle and erection of the *vîragal* in their memory by a woman named Mahâdêvi.

No king is named nor the Śaka year given; the date of the record is stated to be Sâdhârâṇa sam. Phâlguna śu 5 Thursday. The characters resemble those of the 3rd *vîragal* which is dated Ś 1216. Taking the nearest year Sâdhârâṇa, it corresponds to Ś 1232 and the whole date might be taken as equivalent to 24th February 1311 A. D., a Wednesday and not Thursday as stated in the record. If however we take the corresponding solar month Mîna, the date will be equivalent to 25th March 1311, a Thursday as stated in the grant. Perhaps this is the date intended.

14

On a second *vîragal* at the same place [E. C. V Arsikere 65 Revised].

Size 3' × 2'.

Kannada language and characters.

ಆದೇ ಸ್ಥಳದಲ್ಲಿರುವ 2ನೆಯ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 3' × 2'.

1ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ಜಿತೇನ ಒಡ್ಡತೇ ಲಕ್ಷ್ಮೀಮೃತೇನಾ [ಏ ಸುರಾಂಗನಾ]
2. ಕ್ಷಣ ವಿಧ್ವಂಸಿನೇ ಕಾಯೇ ಕಾಟಿತಾಮರ [ಣೀ ರಣೇ]



IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

3. ವಿಕ್ರಮಸಂ| ಛಾತ್ರಪದ ಬ ೧೪ ಮಂ| ದಿನ ಹುಕೂರಮ
4. ಲ್ಲ ಗುರುಗಳ ಮಗ ಮಲ್ಲಯನು ಹುಕೂ

IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

5. ರ ಬಾಗಿಲು ಕಾದಿ ಕವಿಳಾಸ ಪ್ರಾಪ್ತನಾದನು.

*Note.*

This also is similar to the previous record and begins with the same verse in praise of fighting in battle.

It records the death of Mallayya, son of Mallaguru, of Halkûr while fighting at the entrance of the village. The date is given as Vikrama sam. Bhâdrapada ba. 14 Tuesday. No Śaka year is referred to. The letters of this record are similar to those of the next record and Vikrama may be taken as Ś 1202 and the whole date as equivalent to 24th September 1280 A.D.

### 15

On a third viragal at same place.

Size 3' × 2'.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ಮತ್ತೊಂದು ವೀರಗಲ್ಲು (3ನೆಯದು).

ಪ್ರಮಾಣ 3' × 2'.

ಮೊದಲನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ಜಿತ್ತೇನ ಲಭ್ಯತೇ ಲಕ್ಷ್ಮೀ ಮೃತೇನಾಪಿ ಸುರಾಂಗನಾ
2. ಕ್ಷಣ ವಿದ್ಯಮಸುಕಾಪಿನ ಕಾಟಂತಾ ಮರಣೀರಣಿ ||

ಎರಡನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

3. ಸಕ ಪರಿಪ್ಪ ೧೨೧೬ ವಿಜಯ ಸಂವತ್ಸರದ ಮಘ ಸು ೧೧ ವ ಅರಸಾಳುಮ
4. ದಯ್ಯಮಗ ಬಯಚಯ್ಯನು ಅರಸಿಯ ಕೆಡೆಯ ದಾರಿಲ ಕ

ಮೂರನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

5. ಇರು ತಾಗಿದಲ ರಣರಂಗ ವೀರನಾಗಿ ಕಾದಿ ಸುರರೋಕ ಪ್ರಾಪ್ತನಾದ

*Note.*

This also contains the verse found in the previous viragals. It records the death of Bayichayya, son of Arasālu Madayya while fighting against an attack by robbers on the road to Arasiyakere on the 11th lunar day of the bright half of Māgha in Ś 1216 Vijaya, Vaḍḍavāra. The date corresponds to Saturday, 9th January 1294 A.D. taking the year Vijaya Ś 1215.

### 16

On a 4th viragal at the same place.

Size 3' × 1' - 6".

Kannada language and characters.

ಅದೇ ಹೆಬ್ಬಾರು ಗ್ರಾಮದ ಕಲ್ಲೇಶ್ವರ ದೇವಸ್ಥಾನದ ಬಳಿ ಇರುವ 4ನೆಯ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1½'

Iನೆಯ ಅಡ್ಡಪುಟ.

1. ಚಿತ್ತೇನ ಲಭ್ಯತೇ ಲಕ್ಷ್ಮೀ ಮೃತೇನಾಪಿ ಸುರಾಂಗನಾ ಕ್ಷಣ ವಿದ್ವಂತ
2. ನೇ ಕಾಯೇ ಕಾಚಂತಾ ಮರಣೇರಣೇ ಸ್ವಸ್ತಿಶ್ರೀಮತು

IIನೆಯ ಅಡ್ಡಪುಟ.

3. ಸೋಧಕ್ರತುಸಂವತ್ಸರ ಮಾರ್ಗಶಿರ ಸು ೧ || ಸೋ | ಹು

IIIನೆಯ ಅಡ್ಡಪುಟ.

4. ಕೂರದುಹುಹರಿವಲ್ಲ ಮಾಳಯ ಚಕ್ರಗವುಡನು ಕಾದಿಸುರ

IVನೆಯ ಅಡ್ಡಪುಟ.

5. ಲೋಕ ಪ್ರಾಪ್ತನಾದ ಅಜಕ್ರಗವುಡನ ಮಕ್ಕಳು ಹಿರಿಯಚೀಯ
6. ಬಯಚು ಮಾಳಯ ಚಕ್ರಬಂಮಯ ತಂಮಯ್ಯಗೆ
7. ಪರೋಕ್ಷ ವಿನಯವಾಗಿ ನಿಲಿಸಿದ ವಿರಗಲ್ಲು ಮಂಗಳ ಮ
8. ಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Note.

This also contains the verse in praise of fighting in battle. We next find it recorded that a person named Māliya Jakkagaṇḍa fought during a cattle-raid at Halukūr and attained the region of gods on Monday, 1st lunar day of the bright half of Mārgaśīra in the year Sōbhakṛitu. It is also further stated that his sons Hiriyaṇṇa, Bayichaya, Māleya and Chikka Bammaya set up this viṅgal in memory of their deceased father. The record is not dated in Śaka era. From the nature of the characters used it is probable that the Sōbhakṛit of the record is Ś 1225 and the whole date may be regarded as equivalent to 10th November 1303 which is a Sunday and not Monday as stated in the grant. In case the solar month is taken, the date becomes equivalent to Monday 9th December 1303 on which day the tithi of śuddha 1 began 21 ghaṭikas after sunrise.

## 17

On a slab lying buried near the tank bund of the village Rāmapura in the same hobli of Kaṇikaṭṭe.

Size 4' × 2'—6".

Kannada language and characters.

ಕಣಿಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಳೆರೆಗೂ ರಾಮಪುರಕ್ಕೂ ಮಧ್ಯೆ ಮುತ್ತುಗದ ಕೆರೆ ಏರಿಯ ಬದುವಿನ್ನಲ್ಲ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2½'

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂದಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ
2. ಮೂಲಸ್ತಂಭಾಯ ಸಂಧವೇ || ಯದುವಂಶಕಲ್ಪ ವ್ರಕ್ಷದೊಳೊದವಿದ ನಿಜಶಾ
3. ಬೆತಾನೆನಲು ಕುದಯ್ಯದಂ ಸದಮಳ [ಕ್ರೀ] ತ್ರಿ ವಿಳಾಸಂ ಮುದದಿಂದಿ ಧುವನ್ಮೈಕವೀರ ವಿನೆಯಾದಿತ್ಯಂ || ವೊ
4. ದವಿದ ಕ್ಷೀರಾಂಬುಧಿಯೊಳಗುಡತೋಡತವಾದ ಕೌಸ್ತುಭಂ ತಾನೆನರೆ ಯದುವಂಶದೊಳುದಯ್ಯ



5. ದಂ ಸದಮಳ ಕೀರ್ತಿ ವಿಳಾಸ ವಿನೆಯಾದಿತ್ಯಂ || ಸೆಳೆ ನಡುವಿನುರುಳಿ ಗುರುಳಿನ ತೊಳಪದರದ ಬೆಳಪ
6. ಕಣ್ಣುಳುಬಾಸನದ ಕಳಸಕುಡ್ಡೆಯದಾಕೆಯೆ ವಿಳಸಿತ ವಾದರಸ ಕೆಳೆಯಬರಸಿಯೆ ತನಗಂ || ಯೆ
7. ದಯನೂರೋವ್ವಿಗೆ ನಿಸಿದ್ವೆದಯಂಗ ನೃಪಾಳ ತಿಳಕನಂಗನೆ ಚಲುವಿಂಗದವಟ್ಟು ಶಿಲಗುಣದಿನೆದದೇ
8. ಚಲದೇವಿ ಯಂತು ನೋಂತರು ಮೊಳರೆ || ಚೆಟ್ಟಿಗರಡುಕರ ನಡುಕೆ ವೊಟಬೆ ಕಲಿಗಳು ಮಹಾನುಭಾವಮ್ಮುಂಡ
9. ದಿಂ ಹುಟ್ಟಿದರೇಚಲ ದೇವಿಗೆ ನೆಟ್ಟನೆ ಬರಾಳ ವಿಷ್ಣು ಉದಯಾದಿತ್ಯರು || ಕೊಂಡಂ ತಳಕಾಡಂಕಯಕೊಂಡಂ
10. ಮೇಲಿತ್ತಿಕೊಂಗ ನವಯವದಿಂದಂ ಕೊಂಡಂ ವಿಷ್ಣು ವೆ ಚೋಳನ ಮಂಡಳಿಕರ ಮಂಡೆ ಗೊಂಡು ತನುಮಂಡ
11. ಳಮಂ || ತರೆಮರೆಕೊಂಗು ನಂಗಲ ವಿರಾಟಪುರಂ ತಳಕಾಡು ಕೊಯತೂರು||ಬೃಲುಹಿನಕಂಚಿರಾಯಪು
12. ರ ವೇಳುಮರೆಕೊಂಕಣಚೇದಿಮಾಳವಂ ಸುಲಲಿತ ಚಕ್ರಗೊಟ್ಟುತುಳುದೇತಮ ನಶ್ರಮದಿಂದಕೊಂಡಧೂಲ
13. ಲನೆಗಧೀಶ ನಪ್ರತಿಮನೋವದೆ ವಿಷ್ಣು ನೃಪಾಳನುವ್ಯಯೋಳು || ವಿಷ್ಣು ವಲಕ್ಷ್ಮಿಯ ಕು||೮|| ವಧ್ವಿಪ್ಪು ವೆನಲು ನೆಗಳ್ಳ
14. ನಿಕು ಡಾಪನವೊಲು ಭ್ರಾಜಿಪ್ಪು ವೆ ಸಿಂಪದ ತೆಕದಿಂದ ವಿಷ್ಣುಗೆ ಪನರಿಸಿದ ಜನಧನಂ ನರಸಿಂಹಸ್ತಿಪಂ ||
15. ಮಾನಿ ಯೇಚಲದೇವಿಗ ಆ ನರಸಿಂಹಕ್ಷಿತಿಶ್ಚರಂಗಂ ನೆಗಳ್ಳಂ ಭೂನಿಧಿ ವಿಕ್ರಮನಿಧಿಯೆನೆ ಭಾನುಸುತ
16. ಪ್ರತಿಮನತಿ ಬಳಂಬರಾಳಂ || ಮೂಡಲು ಸಂಚಳಿಸಿತ್ತು ಕಂಚಿ ಪಡುವಲು ಘೋಳಿಟ್ಟು ದಂಭೋಧಿ ಯೆದ್ವೋ
17. ಡಿ ತಗ್ಗದ ಚೇರದೇನಪನಿತುಂ ಪಾಂಡ್ಯಾವನೀ ಮಂಡಳಂ ಕಾಡೊಳು ಕೂಡೆ ತಗುಳ್ಳು ಹೊಕ್ಕಡಗಿದತ್ತು ದ್ವಾಮ  
ಸಂಗ್ರಾಮ
18. ದೊಳು ಕಾಡಿಟ್ಟಾಂತು ಪ್ರದುಂಕುವಂನರೊಳರೇ ಬರಾಳ ಧೂಪಾಲನೊಳು || ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯ  
ಶ್ರೀ ಪ್ರಿಥ್ವೀವ
19. ಲ್ಲಧ ಮಹಾರಾಜಾಧಿರಾಜಪರಮೇಶ್ವರ ಪರಮಭಟ್ಟಾರಕ ಯಾದವ ಕುಳಾಂಬರದ್ವುಮಣಿ ರಾಯಚೂಡಾವಣಿ ವಾಸ
20. ಸ್ತಿಕಾ ದೇವೀಲಬ್ಧವರ ಪ್ರಸಾದ | ಅಶ್ರಾಂತ ವಿದ್ಯಾವಿನೋದ ರಾಜನರ್ವಜ್ಜ ನೃಪರೂಪ ಕಂದರ್ಪ ಅಸಹಾಯ  
ಶೂರ ಶನಿವಾರ
21. ಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ ಮಲ್ಲ ಚ||೮|| ದಂಕರಾಮ ಸಿಶಂಕಪ್ರಾತಪ ಹೊಯ್ಸಳ ವೀರ ಬರಾಳ [ಳದೇ] ವವರಬರೆಗೆಯ  
ನೆಲವೀಡಿನೊಳುರಾ
22. ಜ್ಯಂಗೈಯ್ಯುತ್ತ ಮಿರೆ||ತ||ತ್ಪಾದ ಪದ್ಮೋವ ಚೀವಿ || ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಹೊಯ್ಸಳ ನಾರಸಿಂಹ ದೇವನ ಮೊನೆಯ  
ನಾಯಕ ಜ
23. ಯ ಗೊಂಡ ನಾಯಕನ ಸತಿ ಮರವೆನಾಯಕಿಯ ಪುತ್ರ ಮಾಡೆಯನಾಯಕ ಕೂಡ ಕೊಟಕ್ಕೆತುಪುವನಾ
24. ಯಕರ ಗಂಡ ತೊಡದ್ವರಗಾಳ ಬಿರುದ ಬಂಗಾಟ ಶಾಮಂತಗನಣಿ ತಪ್ಪೆ ತಪುವ ತಗುದ್ವಟ್ಟಿ ಟುಪುವಮಾಡೆ
25. ಯ ನಾಯಕನ ಸತಿ ಗಂಗೆವೈಯ ಪುತ್ರ ರಾಮಯ ನಾಯಕನ ಕೀರ್ತಿಯೆಂತೆಂದಡೆ || ಹುಟ್ಟುವುದು
26. ವೊಡನೆ ಧರ್ಮಂ ಹುಟ್ಟಿದು ದಳವಡು ಕಲತನಂ ಕ್ರಮದಿಂದಂ ಹುಟ್ಟಿದ ನಭಿನವ ಕಾಮಂ ನೆಟ್ಟನೆ ಕಾಂಕೆ
27. ಯರ ನೊರೆಸ ನಾಯಕ ರಾಮಂ || ಎಡಜುವವಂದಿರಿಗಂಕುಸ ಕಡುಚೆಲುವಂ ಧರೆಗೆ ಮಾಡಿದೇವನ ಪುತ್ರಂ ತೊಡದ್ವಂ
28. ಗೆ ಗಂಡ ಸಂಕೊರೆ ಬಡವರಿಗಾಧರ ವಲುಕೆನಾಯಕ ರಾಮಂ || ಸ್ವಸ್ತಿ ಸಮಸ್ತ ವತ್ತುಗುಣ ಸಂಪಂನರಪ್ಪ
29. ಹುಲ್ಲುರಾದಿಯಾಗಿ ಚೆಯಗೊಂಡ ನಾಯಕನ ಹುಲ್ಲುರಾದಿಯಾಗಿ ಪದ ಮೂಲ ಪರಿಗ್ರಹರಾದ ಮಾರ
30. ಗಂವುಂಡ ಚಿಕ್ಕಗವುಂಡ ಚಿಕ್ಕಮಾಳಗಾವುಂಡ ನ||ಕೀ||ರ್ತಿ ಯೆಂತೆಂದಡೆ ಕೆಡ ಬನ ಅರವೆ ಯೆಂಬಿವ ನೆಡೆ ಧರಿತಂ
31. ಮಾಡಿ ಕೂಡೆ ಮಾಳಗವುಂಡಂ ಪಜವಡಿವೆತ್ತಂ ಜಗದೊಳು ಕಟಿಕೊರಳ ಪದಾಂಬುಜಭಿಂಗ ನಿರವರ ದೇವಂ || ಹೊಯ್ಸ
32. ಳವೀರ ಬರಾಳುದೇವನ ಅಮರಾವತೀ ಕೋಟೆಯ ಹೆರಗಡೆ ಕೇತಯ್ಯನ ಸತುಕೀರ್ತಿಯೆಂತೆಂದಡೆ || ಎನೆನೆಗಳ್ಳಿಬ
33. ರಾಳನ ಸನುಮಂತ್ರಿಗಳನಿಪ ಮಂತ್ರಿವರ್ಗದೊಳಾ ಸ್ವಜ್ಜನ ವಿನುತಂ ಘನಪ್ಪಾಯ್ಕಂ ಮನು ಮಾಗ್ಗಂ  
ಕೇತ ಮಲ್ಲನೀ
34. ವಸಮತಿಯೊಳು || ಸ್ವಸ್ತಿ ಯಮ ನಿಯಮಸ್ವಾಧ್ಯಾಯ ಧ್ಯಾನ ಧಾರಣ ಮೋನಾನುಷ್ಠಾನ ಜಪ ಸಮಾಧಿ ಶಿಲ
35. ಗುಣಸಂಪಂನರಪ್ಪ ಅಮರಾವತೀ ಕೋಟೆಯ ಸರ್ವಬಾಧೆ ಪರಿಹಾರವೆನಿಸಿ ನೆಗಳ್ಳ ಹೊಳಲಕೆದೆಯ ಅರುವತ್ತ
36. ಅಜು ಮಹಾಜನಂಗಳ ಕೀರ್ತಿ ಯೆಂತೆಂದಡೆ ಪ್ರಿಯದಿಂದಂ ಕೊಟಿನೀ ಕೋಟೆಯ ವಿಮಳ ವಿಪ್ರಗ್ಗಿ ವಿಧ್ಯಾ ವಿಳಾಸೋದ
37. ಯನೋಧರ್ಗುದ್ವ ತೇಜಗ್ಗನುಮಮ ಮಹಿಮಗ್ಗಾರ್ತ ದಾನಗ್ಗೇ ಕೇಳು ಹೊಳಲಕೆದೆಯ ಗ್ರಾಮವಂ ವಿಶ್ರುತ  
ವಿಪುಳಯ

38. ಶೋರಮಮಂ ಕೀರ್ತಿ ಕಾಂತಾತ್ರಯನಾ ಬರ್ಲಾಳ ಧೂಪಂ ಗುಡುಕುಳ ಕುಳದೀಪಂ ದಿನೇಸಂ ಪ್ರತಾಪ ||  
ಸ್ತುತಿ ಸಮಸ್ತವಸ್ತು
39. ಗುಣಸಂಪಂವರುಂ ಸರಣಾಗತ ಜಲನಿಧಿಗಳುಂ ನುಡಿದಂತೆ ಗಂಧರುಂ ಅಶ್ವತಥನ ಕಳ್ಳವಿಕ್ಷರುಂ ಮದಯೊ
40. ಕೈರ ಕಾವರುಂ ತಪೈತಪ್ಪುವರುಂ ರಾಜ್ಯಪೂಜ್ಯರುಂ ನಿವಧಮ್ಮ ನಿಮ್ಮಳರಮಪ್ಪ ಹೊಯ್ಸಣ ದೇಶಕೆ ಪೆನರುವೆತ್ತ
41. ಹೊಳಲಕೆಹೆಯ ಸಮಸ್ತಪ್ರಜೆ ಗಾಪುಂಡುಗಳುಂ ಜಯಗೊಂಡ ನಾಯಕನುಂ ಮಾಚೆಯ ನಾಯಕನುಂ ಚಿಕ್ಕ
42. ಗಾಲುಂಡನು ಮೂಳಗಲುಂಡನು ವಿದ್ವಾಂಸ ಶಕ ವರುಷ ಸಾಸಿಜದನೂಜಹದಿನೇಳನೆಯ ರಾಕ್ಷಸ ಸಂವತ್ಸರದ ಮಾ
43. ಪು ಸುದವಪುರ್ವಮಿ ವಡ್ಡವಾರ ಉತ್ತರಾಯಣ ಸಂಕ್ರಮಾಣ ದಂದು ಮೂಲಸ್ತನ ದೇವರ ನಿವೇದ್ಯ ನಂದಾ ದೀವಿಗೆ
44. ಬಂಡಪುಟತ ಜೀನೋದ್ಯಾದ್ಯಾರಕ್ಕಂ ಮಠಪತಿ ತಪೋಧನರ ಅಹಾರ ದಾನಕ್ಕವಾಗಿ ರಾಕುಳಾಗಮ ಸಮಯಸಮು
45. ದ್ವರಣರುಮಪ್ಪ ಕರಿಯಜೀಯನ ಮಗ ಸೋಮರಾಸಿಯ ಮಗ ಬಂಮ ರಾಸಿಯ ಕಾಲಂಕರ್ಕ್ಕಿ ಧಾರಾಪೂರ್ವಕ
46. ಂ ಮಾಡಿಬಿಟ್ಟದ್ದಿ ಹಿ [೦] ಯತುಂಬಿನ ಬಾಯಿಕ್ಲ್ಲಮೂಡ ದೆಸೆಯ ಜೊದಲೇರಿಯ ಗದ್ದೆಸಲಗೆ ಪೊಂ
47. ದುಕೊ ೫ ಅತ್ತಿಯ ಮಣಲಗದ್ದೆ ಸಂ ಕೊ ೫ ಹೊಲಗಟ್ಟಿದ ಬಡಗಣ ಕೋಡಿಯಗದ್ದೆ ಕೊ ೧೦ ಪುರಿಂಪ
48. ಡು [ವ] ಲು ಹುಕ್ಕೂರದಾರಿಯ ದೆದಲೆಮತ್ತರೊಂದು ನಾಯಕರ ಕೊಡಗೆಯೊಳಗೆ ದೆದ್ದಲೆ ಕೊ ೧೦ ಇಂಕೀದ
49. ಮ್ಲವಂ ಪ್ರತಿ ಪಾಳಸದವರು ಗಂಗೆ ವಾರಣಾಸಿ ಕುರುಕ್ಷೇತ್ರದಲು ಸಹಸ್ರ ಬ್ರಾಹ್ಮಣರು ಕವಿಲೆಯು
50. ಮಂ ಕೊಂಡ ದೋಶಕೆ ಹೋಪರು

*Transliteration.*

1. namas tunga -śiraś-chumbi-chandra-chāmara-chāravē | trailōkya-nagarā-rambha-
2. mūla-stambhāya Sambhavē || Yaduvamśa-Kalpa-vrishado| odavida nija-śā-
3. khe tānenaluk udaysidaṃ sadamaḷa [kl] rtti-viḷāsaṃ mudadiṃ bhuvanaika-vira Vineyādityaṃ || vo-
4. davida Kshirāmbudhiyoḷag uditōditavāda Kaustubhaṃ tānenale Yaduvamśado| udaysi-
5. daṃ sad-amaḷa-kīrtti-viḷāsa Vineyādityaṃ || seḷe-naḍuvin uruḷi-guruḷina toḷapa-dharada beḷapa
6. kaṅgaḷ-abujānanadi kaḷasa-kucha-dvaya-dākeye viḷasita-vādarasi Keḷeya-barasiye tanagaṃ || ye-
7. reyan akhiḷōrvvig-enisirdi Ereyamga-nripāḷa-tiḷakanamgane chaluvimgeveṭṭu śīla-guṇadiṃ nered
8. Êchaladēviyantu nōntarum olaṇe || jeṭṭigaradaṭaran adaṭalev oṭaje kali-gaḷu mahānubhāvar minuda-
9. diṃ huṭṭidar Êchaladēvige neṭṭane Ballāḷa Viṣṇu Udayādityaru || koṃḍaṃ Talakāḍaṃ kayikoṃḍaṃ
10. mēletti Koṃgan avayavadimdaṃ koṃḍaṃ Viṣṇuve Chōḷana maṃḍaḷikara maṃḍegomḍu tanu-maṃḍa-
11. ḷamaṃ || Talemale Kongu Nangali Virāṭapuram Talakāḍu Koyatū-r baluhina Kanchi Rāyapu-
12. ra Vēḷumale Koṃkaṇa Chēdi Mālavaṃ sulalita-Chakragoṭṭa Tuḷudēśaman aśraṇadimda koṇḍa bhū-la-



13. lanegadhīśan apratiman ōvade Viṣṇu-nripālan urvviyoḷu ᳚  
Viṣṇuva Lakshmiya ku [la] va rddhishṇuv enalu negalḍan
14. Ikshuchāpāna volu bhrājishṇuve simghada teraḍim Viṣṇuge pasarisida  
jasa-dhanam Narasiṃha-nripam ᳚
15. mānini Yēchaladēviga ā-Narasimha-kshitiśvarangam negalḍam bhūnidhi  
vikrama-nidhi yene Bhānu-suta-
16. pratiman atibaḷam Ballāḷam ᳚ mūḍalu sampchalīsittu Kanchi paḍuvalu  
ghūḷittuḍ ambhōdhi yeddō-
17. ḍit aggada Chēradēsavanitum Pāṇḍyāvanī-mamḍaḷam kāḍoḷu kūḍe taguḷḍu  
hokkadagi-datt uḍḍāma-samgrāma-
18. ḍoḷu kāḍittāmtu bradumkuvamnar olaṛē Ballāḷa-bhūpālanoḷu ᳚ svasti  
samasta-bhuvanāśraya śrī prithvi-va-
19. llabha mahārājādhi-rāja paramēśvara parama-bhaṭṭāraka Yāḍava-kuḷam-  
bara-dyumaṇi rāyachūḍāmaṇi Vāsan-
20. tikā-dēvī-labdha-vara-prasāda ᳚ āśrāmta-vidyā-vinōda rāja Sarvajña nripa-  
rūpa-kampdarppa asahāyaśūra Śanivāra-
21. siddhi giridurgga-malla cha [la] ḍamka-Rāma niṣamka-prātapa Hoysaḷa  
Vīra-Ballā [la dē] va Erabaregeya nelaviḍinoḷu rā-
22. jyam-geyyuttamire [ta' tṗāda-padṃōpajivi ᳚ svasti śrīmatu Hoysaḷa  
Nārasimha-dēvana moneya nāyaka Ja-
23. yagomḍa Nāyakana sati Marave-nāyakitiya putra Mācheyanāyaka kūḍi  
kūṭakke tupuva nā-
24. yakara gamḍa toḍarddara gāḷa biruda-bamgāra śāmantā-gasaṇi tappe  
tapuva tagurddaṭṭi repuva Māche-
25. ya-nāyakana sati Gangavveya putra Rāmeya-nāyakana kirtti yemtemḍaḍe ᳚  
huṭuvudu
26. voḍane dharimmam huṭṭidud aḷavadaṭu kalitanam kramadimḍam huṭṭidan  
abhinava-Kāmam neṭṭane kāmte-
27. yaran olesa Nāyaka Rāmam ᳚ eḍaṛuva-vamdirig amkusa kaḍu-cheluvam  
dharege Māchidēvana putram toḍardḍam-
28. ge gaṇḍasaṃkole baḍavarig ādharavalute Nāyaka Rāmam ᳚ svasti samasta-  
vattuguna-sampannar appa
29. Hullur-ādiyāgi Jayagoṇḍa Nāyakana Hullur-ādiyāgi pada-mūla-  
parigrahar āḍa Māḷa-
30. gamvumḍa Chikkagavumḍa Chikkamāḷa-gāvumḍana [ki] rtti yemtemḍaḍe ᳚  
keṛe bana ārave yembiva neṛe bharitam
31. māḍi kūḍe Mālagavumḍam paṛavaḍivettam jagadoḷu Kaṛekoraḷa-padam-  
buja-bhringan ivara dēvam ᳚ Hoysa-
32. ḷa Vīraballāḷudēvana Amarāvatikōṭeya hergaḍe Kētayyana satu-kirtti  
yemtemḍaḍe ᳚ ene negalḍ i-Ba-





of the universe. Like Kaustubha rising up from the Milky ocean was born from the Yadu lineage Vineyâditya of good and pure fame. His queen was the brilliant Keleyabbarasi of slender waist, curly locks, shining lips, bright eyes, lotus face, and breasts resembling water-pots (kaṣaṣa). Is there any one who has performed such meritorious acts of devotion (in previous births) as Êchaladêvi, an abode (erevaṭṭu) of beauty, full of virtues and the wife of Ereyanga, an ornament of kings and spoken of as the lord of the whole earth? To Êchaladêvi were born Ballâḷa, Viṣṇu and Udayâditya, great heroes, overwhelters of strong combatants and magnanimous. Viṣṇu conquered Talakâḍ, marched against Kongu and captured it with all the elements of sovereignty and seizing by their heads the chiefs (maṇḍalika) of the Chôḷa subdued their bodies. The matchless lord of the earth, king Viṣṇu conquered without effort Talemale, Kongu, Nangali, Virâṭapura, Talakâḍ, Koyatûr, the mighty Kanchi, Râyapura, Elumale (Tirumale?), Konkapa, Chêdi, Mâlava, the beautiful Chakragoṭṭa and Tuḷudêsa. An augments of the progeny) of Viṣṇu and Lakshmi was born King Nârasimha, who was the wide-spread treasure of the fame of Viṣṇu and who resembled Manmatha and shone like a lion. To that king Narasimha and the queen Êchaladêvi was born the powerful Ballâḷa, a treasure on earth and full of prowess and an equal of Kârṇa. Kanchi (people of Kanchi) moved eastwards, the sea to the west produced great noise, the whole of the great kingdom of Chêra ran away, the Pândya kingdom entered into forests and became hidden. Who could encounter and fight against king Ballâḷa and still live?

**Lines 18-22.**

Be it well : while the refuge of the whole universe, favourite of the goddess of good fortune and earth, mahârâjâdhirâja, supreme lord, supreme master, a sun to the firmament the Yâdava race, crest-jewel of kings, obtainer of boons from the goddess Vâsantikâ, indefatigable delighter in learning, all-knowing among kings, a Manmatha in the form of a king, unassisted hero, Śanivârasiddhi, Giridurgamalla, a Râma in moving battle, of undoubted valour, Hoysaḷa Vira Ballâḷadêva was ruling the kingdom from his residence at Erabarage :—

**Lines 22-28.**

A dependant on his lotus feet : be it well :—Mâcheyanâyaka son of Jayagoṇḍanâyaka, leader in battles of Nârasimhadêva and of his wife Marave Nâyakiti :—the fame of Râmeyanâyaka, son of Mâcheyanâyaka, a punisher of those who join an assembly and prove traitors, a fish hook to opponents, destroyer (bangâra) of the titled, causer of anxiety (gasapa) to *sâmantas*, cuffer and striker of those who misbehave and of his wife Gangavve :—

Dharma is born with man and regularity (aḷavu), strength and heroism were born one after another (when Nâyaka Râma was born). A new Kâma (Manmatha) was born in Nâyaka Râma who would not make women fall in love with him.



Mâchidêvaś son Nâyaka Râma was an elephant spear to wrong doers, and very handsome. He was a strong chain for opponents and a refuge to the poor.

**Lines 28-34.**

Be it well: The fame of Mâlagavunḍa, Chikkagavunḍa, and Chikka Mâlagavunḍa who were endowed with all the wealth and good qualities and who received Hullûr and other places belonging to Jayagonḍa Nâyaka from him as his dependants :—

Mâlagavunḍa, a bee at the lotus feet of Śiva, and master of donors, shone on earth, setting up tanks, groves and gardens in plenty.

The good fame of Kêtayya, *hergaḍe* of Amarâvati-kôṭe belonging to the king Hoysaḷa Viraballâḷudêva :—

Who among these ministers of the great Ballâḷa known to be good ministers is eulogised by the righteous, is possessed of great prowess and follows the path of Manu ? It is Kêtamalla.

**Lines 34-38.**

Be it well. The fame of the sixty-six mahâjanas of Hoḷalakere which belongs to Amarâvatikôṭe and is free of all imposts and who are possessed of the qualities of *yama* (control of passions), *niyama* (restraint), *svâdhyâya* (Vedic studies), *dhyâna* (contemplation), *dhâraṇa* (abstraction of mind), *mauna* (silence), *japa* (meditation) *samâdhi* (absorption of mind) and other good qualities :—

King Ballâḷa, a lamp to the Yâdu race and bright like the sun, and a refuge of the damsel of fame gave away lovingly the village Hoḷalakere beautiful on account of its great fame spread far and wide to the pure Brahmans of this Kôṭe, adorned with learning and charming manners, and possessed of great splendour and matchless fame and liberal to the afflicted.

**Lines 38-46.**

Be it well. All the praje-gâvunḍus of Hoḷalakere, renowned in Hoysaṇadêśa, possessed of all wealth and good attributes, oceans to those who take shelter, champions who keep to their word, Kalpa trees to dependants, defenders of those who seek their protection, false to those who are traitors, worshipped throughout the kingdom, and pure in their devotion to Śiva, :—and Jayagonḍa-nâyaka, Mâcheyanâyaka, Chikkagâvunḍa and Mâlagavunḍa joined and on the full moon day of Mâgha in the year Râkshasa, 1117th year of Śaka, on Vaḍḍavâra with Uttarâyana-sankrânti made the (following) gift with pouring of water and washing the feet of Bammârâsi, son of Sômarâsi who was the son of Kariyajîya, upholder of the Lâkuḷâgama doctrine, for the food offerings, perpetual lamps, repairs and renovations of the Mûlasthâna God and for the feeding of the heads of maṭhas and ascetics.

**Lines 46-50.**

[Details of the gift made]. Rice land of the (sowing capacity of) 1 salage and 5 koḷagas in the first bund to the east of the channel from the chief weir : a rice



land with the sowing capacity of 1 salage and 5 koḷagas known as Attiya Maṇala Gadde: a rice land of the sowing capacity of 10 koḷagas in the northern weir of Holagaṭṭa: one mattar of dry land to the west of the village, on the way to Halukûr: dry land of the sowing capacity of 10 koḷagas in the koḷage land (rent-free land granted for the services) of the nâyakas.

Those who do not maintain this charity will incur the sin of killing a thousand Brahmans and tawny cows in Gange, Vâraṇâsi and Kurukshêtre.

*Note.*

This record contains the usual verses in praise of the Hoysala dynasty up to Vîra Ballâla II (1173-1220) to whose reign it belongs.

A chief named Jayagoṇḍa Nâyaka, *moneya-nâyaka* of King Narasimha and his son Mâcheya Nâyaka and Mâcheya Nâyaka's son Râma and certain gâvuṇḍus who were ruling various villages like Hullûr in subordination to Jayagoṇḍa Nâyaka are next named. A person named Kêtamalla, is next praised as the *pergaḍe* of Amarâvatikôṭe. Next comes the eulogy of the sixty-six mahâjanas (Brahmans) of Amarâvati-kôṭe to whom its hamlet Hoḷalakere had been granted as an agraḥâra free of taxes by the King Ballâla II.

We next learn that Jayagoṇḍanâyaka, Mâcheyanâyaka, Chikkagâvuṇḍa and the praje-gâvuṇḍus of Hoḷalakere made a gift of some lands at that village for services in the Mâlasthanâ Siva temple therein. The Lâkuḷa priest Bammarâśi son of Śômarâśi was entrusted with the management of lands. The donors are all praised as Śaivas.

The date of the grant is given as Ś 1117 Râkshasa sam. Mâgha śu 15 Vaḍḍavâra Uttarâyana Sankramaṇa day. It is equivalent to 17th January 1196 A.D. which is however a Wednesday and not a day of uttarâyana-sankramaṇa or Vaḍḍavâra. If we take the solar month corresponding, the date coincides with 15th February 1196, a Thursday but not a day of Uttarâyanasankramaṇa.

18

At the village Nâgavêdi, in the same hobli of Kaṇikaṭṭe, on a slab set up to the south of the Sômêśvara temple.

Size 5' × 1' - 9"

Kannada language and characters.

ಅದೇ ಕಣಕಟ್ಟಿ ಹೋಬಳಿ ನಾಗವೇದಿ ಗ್ರಾಮದಲ್ಲಿದ್ದು ಬಿಟ್ಟು ಶಾಸನ.

ಪ್ರಮಾಣ 5' × 1¾'

1. ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರ
2. ವೇ ಕೃಷ್ಣೋಕ್ತ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ
3. . . . .

4. ಸದಮಳ ಕೀರ್ತಿವಿಳಾಸಂ ಮುದದಿಂ ಭುವನೈಕ ವೀರ . . . .  
 (5 ರಿಂದ 20ನೆಯ ಪದ್ಯವರೆಗೆ ಚಕ್ಕೆಯಿದ್ದು ಹೋಗಿದೆ)
20. . . . . ಗಂಗವಾಡಿ  
 21. ನೊಳಂಬವಾಡಿ ಉಚಂಗಿ ಹಾನುಂಗಲ್ಲು ಗೊಂಡ ಭುಜಬಳ ವೀರ ಗಂಗನನ  
 22. ಹಾಯ ಸೂರ ಸನಿವಾರ ಸಿದ್ಧಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ನಿಸ್ವಂಕ ಪ್ರತಾಪ ಹೊಯ್ಯಣ ವೀ  
 23. ರ ಬರಾ [೪] ದೇವರಸರು . . . . . ವರಮುಂ ದುಷ್ಪನಿಗ್ರಹ ಸಿಪ್ಪಪ್ರತಿವಾ  
 24. ಳನಂಮಾಡಿ ರಕ್ಷಿಸುತ್ತಂ ದೋರಸಮುದ್ರದ ನೆರೆವೀಡಿನೊಳು ಸುಖಸಂಬ  
 25. ಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯುತ್ತಮಿರೆ || ತತ್ತಾದ ಪದ್ಮೋಪಜೀವಿ || ವಂಮಾಲಿ  
 26. ಗೆಯ ಮಾರಯಂಗೆ ಇನಾಗವೇಡಿಯಂ ಮೆಯಜೀವಿತಕ್ಕೆ ಕೊಟ್ಟಲ್ಲ ಆ ಮಾರ  
 27. ಯನು . . . . . ಯುಂ ಸರ್ವನಮಸ್ಕದ ಗ್ರಾಮದ ಗ್ರಹಾರಂ ಮಾಡಿ ಚಕ್ರವರ್ತಿ  
 28. ಯ ಕೆಯ್ಯಲು ಅಯ್ಯತ್ತ ಅಯ್ಯರಿಗೆ ಧಾರೆಯನೆಡಸಿ ಕೊಟ್ಟನು ||  
 29. ಆ ತಂಗಂ ಪಟ್ಟದ . . . . . ವಿಭಾತಂ ಪುಟ್ಟಿದಂ ನಿಸಿಂಹ || ಆ  
 30. . . . .  
 31. . . . . ಎನಿಪವೀರ  
 32. ನಾರಸಿಂಹದೇವರು ದೋರಸಮುದ್ರದ ನೆರೆವೀಡಿನೊಳು ಸುಖಸಂಬತಾ  
 33. ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯುತ್ತಮಿರೆ ನಾಗವೇಡಿಯ ಆಶೇಷ ಮಹಾಜನಂಗಳುಂ  
 34. ವಂಮಾಳಿಗೆಯನಿವನೆಯದಂಜ್ಞಾಯಕನುಂ ನಾಗವೇಡಿಯ ಗವುಂಡುಗಳುಂ ಆಪ್ತ  
 35. ಭುಗಳುಂ ಇದ್ದು ಸಕವರ್ಷ ೧೨೧೧ ವೀರೋಧಿಸಂಪತ್ತರ ಮಾರ್ಗಶಿರ ಬ  
 36. ಹುಳ ಗಂ ಸುಕ್ತವಾರದಂದು ಆ ಬಮೇಸ್ವರ ದೇವರ ಅಂಗಭೋಗ ರಂಗಭೋಗ ನೈ  
 37. ವೇದ್ಯ ನಂದಾದೀವಿಗಂಗ ತಪೋಧನರ ಆಹಾರ ದಾನಕ್ಕಂವಾಗಿ ಬಿಟ್ಟಕ(ದ)ತ್ತಿ ಹಿರಿ  
 38. ಯ ಕೆಡೆಯ ಹಿಂದೆ ಮೊದಲೇರಿಯ ಗದ್ದೆಪೂರ್ವ ಮರಿಯಾದೆಯಸಲಗೆ  
 39. ಮೂಟುಗವುಡು ಗದ್ದೆಯಂ ಪಡುವಲು ಸಲಗೆ ಒಂದು ಅರಿಯ ಕೆಡೆಯ ಗ  
 40. ಟ್ವದ ಸರುಗದ್ದೆಯಂ ಪಡುವಲು ಸಹ ಒಂದು ಕೋಟದ ಸ್ತಳಕ ಸೆಲವಾಗಿ  
 41. ಕೊಟ್ಟ ಗದ್ದೆ ಮೊದಲೇರಿಯ ಹದುಗಿಂ ತೆಂಕಲು ಕೊಳಗ ಎ(ಂ)  
 42. ಂಟು ಆ ಪೂರಿಂ ಮೂಡಣ ಹಿರಿಯ ಕೆಡೆಯ ಒಳಗಣ ದೊ  
 43. ದುಕೆಯ ಹಿರಿಯ ಕೆಡೆಯ ಮೂಡಗೋಡಿಯ ದೊಂದುಕೆಯ ಹಡವಿನವಡ  
 44. ನುಂ ಬಡಗಣಕೋಡಿಯದೊಂದು ಕೆಯ ಇಂತೀ ದೇವದಾನದ ಧೂಮಿಯಂ  
 45. ಕಾಳಕನ ಮಗ ದೈರಂಗಂನಾಗಜೀಯಂಗಂ ದೇವೇಂದ್ರ ಜೀಯಗಂ ಧಾರಾಪೂರ್ವಕಂ ಮಾಡಿ  
 46. ಕೊಟ್ಟರು || ಇಥರ್ಮ್ಯವಂ ಪ್ರತಿಪಾಳಿಸಿದವರು ಸಹಸ್ರ ಕವಿರೆಯಂ ವೇದಬ್ರಾಹ್ಮಣರಿ  
 47. ಗೆ ಕೊಟ್ಟ ಪಲಮಕ್ಕು | ಇ ಥರ್ಮ್ಯನಳಿದರು ಬ್ರಾಹ್ಮಣರಂ ಕವಿರೆಯಂ ಕೊಂಡ ಮಹಾವಾ  
 48. ತಕನಕ್ಕು ಸ್ವದತ್ತಂ ಪರದತ್ತಂವಾ ಯೋಹರೇತಿ ವನುಂಧರಾ ಶಪ್ತಿ ವರ್ಷ ಸಹಶ್ರಾ  
 49. ಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯಕೆ ಕ್ರಿಮಿ || ಬಂಮಗವುಡನುಂ ಜಕ್ಕಗವು  
 50. ಡಂಗಳಿಗೆ ಸಂದ ಕೊಡಗಿ ಸಲಗೆ ಗದ್ದೆ ಹಂನೇರಡು ಬೆದ್ದಲಸ  
 51. ಲಗೆ ಯಾಟು || ಒಂ ನಮಃ ಶಿವಾಯ  
 52. ಸಿವನೆಯನಹಳಿಯ ದೋವನ ಕೆಡೆಯ ಹಿ[ಂದೆ] ಸಂ

Note.

The inscription is full of lacunae as line 3 and lines 5 to 20 have peeled off and are illegible.



The usual verse in praise of Śambhu and the verses in praise of the Hoysala genealogy up to Ballāḷa (II) are found in lines 1 to 20.

Next comes the statement that Ballāḷa gave the village Nāgavēdi for the maintenance (*mejjivita*) of his dependant named Mārāya of Vammālige and that Mārāya converted it into an agrahāra village and had it granted by the king to 55 Brahmans.

We next find it stated that in the reign of the Hoysala king Narasimha III a descendant of Ballāḷa II, all the mahājanas of Nāgavēdi, Śivaneyadannāyaka (a descendant of Mārāya?) and the gavuṇḍus of the village and the prabhū made a grant of certain lands for the services of illuminations and decorations, food offerings, perpetual lamps and the feeding of ascetics in the temple of Bammēśvara at the village Nāgavēdi.

The date of the gift of lands for the temple is stated to be Friday 10th lunar day of the dark half of Mārgaśīra in the year Virōdhi Ś 1211 and corresponds to 9th December 1289 A. D.

The lands granted consisted of (1) 3 salages of wet land near the principal bund of Hiriyaḷe tank, (2) 1 salage of rice land to the west of the rice land of Gauḍus, (3) another salage? of wet land to the west of the wet land near the channel from the embankment of the same tank, (4) 8 koḷagas of wet land to the south of the first bund given for planting a garden? (5) one *keyi* of wet land inside Hiriyaḷe to the east of the village, (6) one *keyi* of wet land near the east weir of the Kiriyaḷe tank, (7) one *keyi* of wet land near the weir to the north of Haḍavinavaḍḍu.

All these lands are stated to have been made over to the Śaiva priests Baira, son of Kaḷaka, Nāgaṭiya and Dēvēndraṭiya for the temple services.

The usual imprecations follow next.

Certain plots of land are next said to have been granted as *koḍagi* to Bamma-gauḍa and Jakkagaḍa—12 salages of wet land and 6 salages of dry land: also 1 salage of land behind the Bōvanakeḷe tank in the village Śivaneyanaḷḷi.

## 19

On the left side (north side) of the inscription slab.

Kannada language and characters.

ಅದೇಕಲ್ಲವ ಎಡವಾರ್ತದ ಮೇಲ್ವಾಗಿದ್ದು.

1. ವಿಕ್ರಮಸಂವತ್ಸರದ	6. . . . . ಯ
2. . . . ಶ್ರೀಮತುಗ	7. . ಚಿಟ್ಟಯ . .
3. . . . . ಯನು	8. ಬರಾಳಜೀಯ
4. . . . . . . .	9. ನು ಕೊಂಡು ಧಾರಾಪೂರ್ವಕ
5. . ಯ . . . .	10. ವಾಗಿ ಕೆಟ್ಟನು

## Note.

The record is very incomplete as several letters are lost being chipped off. It seems to register the sale of some land by Ballāḷajīya to some person (Chettaya?) in consideration of the price received. The transaction is stated to have taken place in the year Vikrama and as the letters in this record seem to resemble those of the previous one, Vikrama may stand for Ś 1262 or 1340 A. D.

## 20

At the same place, below the above inscription.

Kannada language and characters.

ಅದೇ ವಾರ್ಷದ ಕೆಳಭಾಗದಲ್ಲ.

- |                                 |                                    |
|---------------------------------|------------------------------------|
| 1. ಶ್ರೀ ಮಹಾದೇವ    ದೊಂಮೇಸ್ವರ ದೇವ | 8. ಯಸ್ವರ ಸಂವತ್ಸರದ ಅನು ೨ ಬ್ರಹ್ಮದಂದು |
| 2. ರ ಸ್ಥಾನಿಕರು ಬೈರಜಿಯ ನಾಗಜಿಯ    | 9. ಆ ಚಿಕ್ಕಜಿಯ ತನ ಭಾಗೆಯ ಗದ್ದೆ ಬೆದ   |
| 3. ದೇವೇಂದ್ರಜಿಯ ಅಂತು ಮೂಟುಧಾ      | 10. ರೆ ಕಳಮನೆ ಅಪ್ಪ ಭೋಗ ತೇಜಸಾಂಮ್ಯವನು |
| 4. ಗೆ ಒಳಗೆ ಅದೇವೇಂದ್ರಜಿಯನ ವೊಂ    | 11. ಆ ಚಿಕ್ಕಜಿಯ ತನತಂಗಿ ಸಾಂತವೆ       |
| 5. ದು ಭಾಗವನು ಅದೇವೇಂದ್ರಜಿಯನ      | 12. ಗೆವು ತನ ಅಳಿಯ ದೇವಂಣಿಗವುಧಾ       |
| 6. ಮೊಂಮಗ ದೇವಜಿಯನು ಹುಕು          | 13. ರಾ ಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟ ದತ್ತಿ ಶ್ರೀ |
| 7. ರ ಚಿಕ್ಕಜಿಯನು ಹಚಿಕೊಂಡು        |                                    |

## Note.

This short record engraved on a side of the main inscription is probably of a slightly later date, viz., Īśvara sam. Āśvayuja śu 2 Brihavāra, the former being dated in Ś1211 Virōdhi, 48 years earlier.

It records that the sthānikas Bairajīya, Nāgajīya and Dēvēndrajīya, (who were the donees in the main inscription) divided their shares in the property of the Bommēśvara temple at Nāgavēdi. Of the one-third share that thus went to Dēvēndrajīya, his grandson Dēvajīya and Chikajīya of Halukur are stated to have become owners. Chikajīya is stated to have given over his share of the wet and dry lands, threshing-floor, house and the eight rights of possession and property to his younger sister Sāntave and his aliya (nephew?) Dēvaṇṇa with pouring of water on Thursday 2nd lunar day of the bright half of Āśvayuja in the year Īśvara.

No Śaka year is given but as the grant by a grandson of the original donee referred to in the main record could only have taken place several years later, Īśvara of the present record may be taken as Ś 1259 which gives about 50 years for two generations from the original donee. The date would then correspond to 26th September 1337, a Friday and not Thursday as stated in the grant.

It may be remarked that this record seems to be earlier than the incomplete inscription which was carved later on above.



At the village Kalgundi, on a viragal to the north of the village.

Size 6' x 3'

Old Kannada characters and language.

ಅದೇ ಕಣಕಟ್ಟಿ ಹೋಬಳಿ ಕಲ್ಗುಂಡಿ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದ್ವಾರವು ವೀರಗಲ್ಲು.

ಹಳಗನ್ನಡಕ್ಕರ ಮತ್ತು ಛಾಪೆ.

- |                                   |                           |
|-----------------------------------|---------------------------|
| 1. ಸೈಸ್ತಿ ಶ್ರೀ ಸತ್ಯವಾಕ್ಯ ಪೆಮ್ಮಾರ್ | 7. ಕ ಕಲ್ಲು                |
| 2. ಡಿ ಪ್ರಭುವಿರಾಜ್ಯಂಗಯುತ್ತಮಿರೆ     | 8. ಸೈಪುರ                  |
| 3. ಸೈಸ್ತಿ ಸಮಧಿಗತ ವಿಕ್ರ            | ಅಡ್ಡ ಪಟ್ಟಿಯಲ್ಲಿ.          |
| 4. ಮ ಸತ್ಯತ್ಯಾಗ ಮಾನಸಕ್ತಿ           | 9. ದೂರವಿನೋಳು              |
| 5. ಚರಿತ ವೀರಲಕ್ಷ್ಮೀಮನ              | 10. . . . . ತುಣುಗೊಳಿ ಸತ್ತ |
| 6. ಪಾತ್ರ ಪೆಗ್ಗಡೆ ನಾಯ              |                           |

Note.

This viragal belongs to the reign of the Ganga King Satyavākya Permaḍi and records the death of a warrior named Peggade Nāyaka while fighting during a cattle raid in Kalgundipura (same as Kalgundi).

No date is given. The characters seem to belong to the end of the 9th century and Satyavākya may be the Ganga king Satyavākya Rāchamalla II (870-907). Two inscriptions of the same king are found in the Hassan District (E .C. V. Hassan 28, and Arsikere 99). The first of them is dated Ś 818 or A. D. 896. The present inscription seems to belong to the same period.

Belur Taluk.

At the town Belūr in Belūr Hobli, on a slab in the western face of the platform round the flagstaff (garuḍagamba) in the Chennakēśava temple.

Size 1' x 5'

Kannada characters and Sanskrit language.

ಬೇಲೂರು ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವ ಗರುಡ ಗಂಬದ ಕಟ್ಟೆಯ ಪಶ್ಚಿಮ ಮುಖದ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 1' x 5'.

1. ಶುಭಮಸ್ತು ಪ್ರತ್ಯಕ್ಷಿ ಪೃಥ್ವೀಶ ಯಶೋಂಬುರಾಶಿ ಕುಂಭೋದ್ಭವಸ್ಸಂಭೃತಧರ್ಮಕ್ಕೀರ್ತಿಃ ಶ್ರೀಕೃಷ್ಣ ಧೂಮೀಶ್ವರ ಭೃತ್ಯವರ್ಯುಃ ತಿಂಮ್ಮಾತ್ಮಜೋ ಜಕ್ಕನೃಪೋ ವಿಧಾತಿ|ಪ್ರಯಾಜವಾರ್ತಾ ಶ್ರವಣಾಚ್ಚ ಕೇಚಿತ್
2. ಪ್ರಸ್ಥಾನಭೇರಿ ಶ್ರವಣಾಶ್ರವಾನ್ಮೇ|ಜಕ್ಕಕ್ಕೀಪಾಲ ವಿಪಕ್ಷ ಧೂಪಾ ವಿಶಂಶಿ ಮುಕ್ತಾಸ್ತುಪುರಂ ವನಾನಿ| ೨ | ಶ್ರೀ ಮದ್ವೈಯನಕದೇಶಮಧ್ಯವಿಲಸದ್ವೇರಾಪುರೀ ಕೇಶವಸ್ವಾಗ್ರೇ ಭಾವನಮೇ ರುತೌ ಶರದಿ ತನ್ನಾಸೇದ ಶಮ್ಯಾಂ
3. ತಿಥಾ|ಶ್ರೀಮತ್ಕೃಷ್ಣ ನಿಪಾಲ ಭೃತ್ಯಸಿವಹ ಶ್ರೇಷ್ಠಸ್ತು|ತಿಂಮ್ಮಾತ್ಮಜೋ ಜಕ್ಕೇಂದ್ರಃ ಕನಕಂ ಬಿಗಧ್ಯಜವರ ಸ್ತಂಧಂ ನಮಸ್ಕಾ ಪಯತ್|| ಸೈಸ್ತಿಶ್ರೀಜಯಾಧ್ಯುದಯ ಶಾಲವಾಹನ ಶಕ ವರುಷ ೧೪೩೩ ಸಂಧುವರ್ತಮಾನ.

*Transliteration.*

1. śubham astu pratyarthī-prīthivīśa-yaśōmburāśi-Kumbhōdbhavas sambhṛita-  
-dharmma-kīrttiḥ Śrī-kṛishṇa-bhūmīśvara-bhṛitya-varyyah Timmātmajō  
Jakka-nṛipō vibhāti<sup>1</sup> prayāna-vārttā-śravaṇāch cha kēchit
2. prasthāna-bhērī-śravaṇāt tathānye<sup>1</sup> Jakka-kshitipāla-vipaksha-bhūpā  
viśanti muktvā sva-puraṁ vanāni<sup>12</sup> śrīmadd Hoyisaḷa-dēśa-madhya  
vilasād-Vēlāpurī-Kēśavasyāgrē Bhāva-samē rutaū śaradi tan-māsē  
daśamyām
3. tithau<sup>1</sup> śrīmat-Kṛishṇa-nripāla-bhṛitya-nivaha-śrēṣṭhas tu Timmātmajō  
Jakkēndraḥ kanakam Khaga-dhvaja-vara-stambham samasthāpayat<sup>1</sup>  
svasti śrī jayābhyudaya Śālivāhana śaka varuṣa 1436 sandu varttamāna

*Translation.*

Good fortune. There shines Jakkanṛipa, son of Timma, an Agastya to the sea of fame of the hostile kings, obtainer of great merit and glory, and the foremost of the servants of the king Kṛishṇa. The kings who are enemies of Jakka-Kshitipa abandon their cities and enter forests, some on hearing of the news of his expedition, and some on hearing the sound of drum at the time of his starting. In the year Bhāva, in the ritu (season) of śarad (autumn), in the month (of Āśvayuja) on the 10th lunar day, Jakkēndra, son of Timma and the foremost among the assemblage of servants of the illustrious king Kṛishṇa set up the excellent golden pillar with the sign of Garuḍa (Garuḍastambha) in front of (the god) Kēśava in Vēlāpurī which shines in the middle of the great Hoysaḷa-dēśa. Be it well. In the year 1436 of the auspicious Śālivāhana era :—

*Note.*

This records the setting up of the Garuḍastambha (pillar with the image of Garuḍa engraved thereon) in the Chennakēśava temple at Bēlūr in the reign of the Vijayanagar king Kṛishṇarāya (1509-1529 A. D.) by his subordinate Jakkanṛipa, son of Timma (Sāluva Timmarasa? the famous minister of the above king). The date is given as Ś 1436 Bhāva samvatsara Āśvayuja (śaradi tan māsē) śu 10 and corresponds to September 28, 1514 A. D. The pillar is described as of gold and was probably covered with gold plate at the time it was set up.

## 23

On a vīragal originally found in the pavement of the Kṛittikōtsava-maṇṭapa of the same Chennakēśava temple at Bēlūr and now kept in the northern maṇṭapa.

Size 5' × 2'—6"

Kannaḍa language and characters.



ದೇವರು ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಕೃತಿ ಕೋತ್ಸವದ ಮಂಟಪದ ಬಳಿ ನೆಲಕ್ಕೆ ಹಾಸಿದ್ದ ವೀರಗಲ್ಲು.

ಇದು ಈಗ ಉತ್ತರ ದಿಕ್ಕಿನ ಕೈಸಾರೆ ಮಂಟಪದಲ್ಲಿ ಇಡಲ್ಪಟ್ಟಿದೆ.

ಪ್ರಮಾಣ 5'×2½'

Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ

1. ನವಸ್ತುಂಗ ಸಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂ [ಧ]
2. ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ || ಶಕವರ್ಷ ೧೧೯೯ನೆಯ ಧಾತುಸಂವತ್ಸರದ ಜೇಷ್ಠ ಬ ೯ ವ ದಂದು
3. ಶ್ರೀಮತ್ಪಾತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಳ ಭುಜಬಳವೀರ ನಾರಸಿಂಗರಾಯನ ರಾಜಧಾನಿ ದೋರನ
4. ಮುದ್ರಕ್ಕೆ ಸೇವುಣದಳ ಮುಖ್ಯ ಸಾಳುವತಿಕಮನೆತಿ ಬಂದು ಬಿಟ್ಟು ಬಂಡೆಯರಾಯ ರಾ

IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ

5. ಣೆಯ ಮಾಡಿದ ವೀರವೆಂತೆಂದಡೆ || ಅದೊಂದಂ ಸಾಳುವಂ ಸೇಲುಣಿಸ್ತಪತಿಗಣಂ ಬಾಸೆಗೊಟ್ಟೆಯ್ ಬಂದಂತಿದ ದೋರಾಂ
6. ಭೋಧಿಯಂ ಮುತ್ತಿದಡುಜಿದೆ ಕಳಕ್ಕೆಯ್ ಮಾಡಾಂತು ಹೊಯ್ಸಳ ಯದು ರಾಯಂ ನಾರಸಿಂಹಂ ಪೊಗಳ್ಳಿನ ಸುಭ
7. ಒಂ ಗೋಪಮುದ್ಯನ್ನ ದೇಧಂ ಮದದಿಂ ದೀರಾಕು ಸಾಸಿಕ್ಕುರದುರೆಯ ದಳಮಂ ದುಮ್ಮಿ ಮುಟ್ಟುಟ್ಟಿ ಕೊಂದಂ || ಅತಿ ಬಳದೆ ಮಾರ ರಾಣೆ
8. ಯಸುತ ಸಿಂಗನ ಕುವರರಾಣೆಯಂ ಪೊಣದಿಫುಯಲ್ಕೈ ತರೆ ಕೋಟಿಭಟ್ಟಕ್ಕಳ್ಯತ ಬಂಡೋಟ್ಟಂಡಮಾಗಿ ಪಂ
9. ದರೆಗೆಕ್ಕಿದರು || ಅಟ್ಟಿದ ಮುಟ್ಟಿದಂತಿಹುವ ಸಾಳುವನಂ ಹರಿಪಾಳನೇಜಿರಾ ಭಟ್ಟಮನೊಕ್ಕಲಕ್ಕಿದನು ಪೋವ ದೆ ಕಾಯ್ತು
10. ಕಡಂಗಿ ಪೊಯ್ಕೆ ಮೈಗೊಟ್ಟನನುಯ್ಕೆ ದೇವತತಿ ಬಂಡೆಯ ರಾಯನು ಸಿಂಗನಾತ್ಮಜಂ ನೆಟ್ಟನೆಮೆ

IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ

11. ಟ್ಪುತಿಲ ಮಸೆದ ರಾಣೆಯ ನಾಂತಿಹುಯಲ್ಕೈ ಯಾಚಿಯೊಳು || ಧೋರೆ ಧೋರೆಯೆಂದು ಮೂದಲಿಸಿ ಬಿಟ್ಟಡೆ ಬಂಡೆಯ
12. ರಾಯ ರಾಣೆಯಂ ಭುರಗಲ ಪೊಯ್ಕೆಡಾಹವದೊಳಟ್ಟಿಗಳಾದಿದವೆಯ್ ಬರ್ದಿಣಂ ಮೊರೆದವು ನೆತ್ತರೆಂಟು ದೆಸೆಗಂಕಳ
13. ರಾದುದು ಬಂಡದಿಂಡೆಗಳ್ಳರಿದವು ಕಾಳಿಬಂ ಕರುಳ ಮಾರೆಗಳು ವ್ವಿದವೆತ್ತನೋಳ್ಳಡಂ || ಅರಿಬರುದ ಬಸವಸಂಬರ
14. ಭುರಗಲ ಬಂಡೆಯದ ರಾಯರಾಣೆಯ ನಿಹುಯಲ್ಕರ ಪಹಿದು ಸುಭಟರಟ್ಟಿಗಳುರವಣಿಯಂದಿಹುದುವ
15. ಮ್ನೆ ಸಮರಾಂಗಣದೊಳು || ಅಲಗಲಗಂ ಪಳಂಚೆ ದೆಸೆಯೊಳ್ಳಡಿಗಳ್ಳವೆ ಸೂಸೆ ಸೀಸಕಂ ತರೆಗಳ ಸಿರ್ಪುಗಳ್ಳ ಗನದಿಂದವು
16. . . ಗಳತಿಲವಿದೆಯೊಳುನಿಂದಿಳಿಗೆ ಮುಳ್ಳೆ ಕರಂ ಕಲಸಿಂಗ ಸೂನುದೋರ್ವುಲ ಭಟರಾಣೆಯಂನೇ

IVನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ ಹೋಗಿದೆ.

*Transliteration.*

I. Band.

1. namas tunga-siraś-chumbi-chandra-chāmara-chāravê trailôkya-nagarāram-[bha]-
2. mûlastampbhāya Śambhave<sup>1</sup> Śaka-varsha 1199 neya Dhātu-sampvatsarada Jêshṭha ba 9 Va dāṃdu
3. śrīmat-prātāpa-chakravartti Hoysaḷa bhujabaḷa-Vīra-Nārasimgarāyana rājadhāni Dōrasa-
4. mudrakke Sēvūṇa-daḷa-mukhya Saḷuva Tikaman eti bāṃdu biṭalli Kha-ṃḍeyarāya-rā-

## II. Band.

5. neya mādida viraveṃtemdade<sup>||</sup>adaṭimdam Sāluvaṃ Sēvūṇa-nripatigaṇam  
bāsegoṭṭeyde baṃdamṭida Dōrāṃ-
6. bhōdhiyaṃ muttidaduṛade kaḷakkeydi māṛāṃtu hoydam Yadurāyaṃ  
Nārasimhaṃ pogaḷvina subha-
7. ṭaṃ gōpaṇ uḍyanmadēbhaṃ mudadiṃd irāṅu sāsir kkudureya daḷamaṃ  
Dummi-muṭṭaṭṭi koṇdam<sup>||</sup>atibaḷade Mārarāṇe-
8. ya-suta Siṃgana kuvāra Rāṇeyaṃ poṇardiṇiyalkaitare kōṭi bhaṭarkkaḷ  
śatakhaṃdōchchaṃdamāgi paṃ-
9. dalegekkidaru <sup>||</sup> aṭṭida muṭṭidamṭirida Śāluvaṇam Haripaḷaṇ ēṇal ā-thaṭṭu-  
maṇ okkalikkidaru vōvade kāydu
10. kaḍaṃgi poyye maigoṭṭanaṇ uyye dēva-tati Khaṇḍeyarāyaṇu Siṃgaṇāt-  
majaṃ neṭṭane me-

## III. Band.

11. ṭṭuṭ i-maseda Rāṇeyaṇ aṃtiṇiyalke yāji-yolu <sup>||</sup> dhore dhore yemdu mūdalisi  
biṭṭade Khaṇḍeya-
12. rāya Rāṇeyaṃ dhuragali poydaḍāhavadoḷ aṭṭegaḷ āḍidav eyde baḷpeṇaṃ  
moreḍavu nettar eṃṭu-desegaṃ kaḷa-
13. lādudu khaṇḍadiṃḍegaḷparidavu kālījaṃ karuḷamālegaḷ urvvidav etta nō-  
lpaḍaṃ <sup>||</sup> ari-biruda-Basava-Saṃkhara
14. dhuragali Khaṇḍeyada Rāya Rāṇeyaṇ iṇiyal sira paṇidu subhaṭar-aṭṭegaḷ  
uravaṇeyiṃd iriduv a-
15. mma samarāṃgaṇadoḷu <sup>||</sup> alagalagam paḷaṃche deseyoḷkidigaḷ tave sūse  
śisakaṃ talegaḷa sirppugaḷ gaganadiṃḍavu
16. . . . gaḷativiḍe ' yēṇiṃḍilege muḷge karaṃ kali Siṃgasūnu dōrvvala  
bhaṭa Rāṇeyaṃ Sē

## IV. Band is broken and lost

*Translation.*

Salutation to Śambhu. In the Śaka year 1199 Dhātu, on the 9th lunar day of the dark half of Jyēshṭha, being Vaḍḍavāra, Sāluva Tikkama, the general of the Sēvūṇa army marched upon Dōrasamudra, the capital of the illustrious Pratāpa-chakravarti Hoysaḷa Bhujabala Vira Nārasingarāya. Thereupon Khaṇḍeya Rāya Rāṇeya displayed his prowess thus :—

When Sāluva (Tikkama) heroically gave his word to the Sēvūṇa king and marching with troops attacked Dōrasamudra, the brave warrior gōpa (lit protector perhaps another name of Khaṇḍeya Rāya), a powerful rutting elephant (to enemies) went to battle boldly, fell upon the enemy and killed an army of twelve thousand horse pursuing them as far as Dummi while the Yadu king Nārasimha praised him.



When Rāṇeya (Khaṇḍeya Rāya), son of Singa, who was the son of Māra Rāṇeya fought with great force and pierced the enemy, a crore of warriors belonging to the enemy were broken up and their heads were severed from their bodies.

When Sāluva was chased, encountered and pierced, Haripāla marched to battle. Therupon this Rāṇeya killed his army (also) and with great rage and zeal fell upon him and he (Haripāla) exposed himself to his attacks and was carried off by the gods, while Khaṇḍeyarāye Rāṇeya, son of Singaya trampled upon the enemy in anger and encountered and pierced the enemy in battle (the meaning of the stanza is not very clear).

When the enemy taunted him king, king (dhore), Khaṇḍeyarāya Rāṇeya, brave in war, struck hard with the result that headless trunks played freely, the corpses produced great noise, the blood scattered in eight directions, heaps of muscles moved down and the liver and entrails were found in large numbers. When Khaṇḍeyada Rāya Rāṇeya, a hero in battle and a Śankara to the Bull the titles of the enemies pierced (the enemy), the heads of the warriors were cut off and the headless bodies smote fiercely in the battle field. When sword opposed sword and sparks fell in all directions and the visors and the skulls of heads fell down from the sky . . . . .

*Note.*

This belongs to the reign of the Hoysala king Narasimha III and describes an attack on his capital Dōrasamudra by the Sēvūṇa general Sāluva Tikama and the fierce battle that waged for its defence. A warrior named Khaṇḍeya Rāya Rāṇeya is stated to have fought hard on the side of the Hoysalas and died in the battle. As the viragal on which the record is inscribed is partly broken and the bottom is lost, some letters in the record cannot be made out and the inscription at the end is lost. The record is dated Ś 1199 Dhātu samvatsara Jyēshṭha ba 9 Va corresponding to Saturday, 6th June 1276 A. D. Sāluva Tikkama, the general of the Sēvūṇa king Rāmadēva is stated in several other records to have advanced against Dōrasamudra and to have been utterly routed and driven beyond Dummi with great slaughter along with the Sēvūṇa general Haripāla (E. C. V Belur 164, 165).

24

On a slab brought from the fort wall at the back of Nāgappāchār's house at Bēlūr and now placed in the northern maṇṭapa of the same Chennakēśava temple.

Size 3'—6" × 2'

Kannāḍa characters : language partly Sanskrit and partly Kannāḍa.

ಬೇಲೂರು ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಕಡೆ ಕೈಸಾರಮಂಟಪದಲ್ಲಿ ತಂದಿಟ್ಟಿರುವ ಉಪಾಧ್ಯ ನಾಗಪ್ಪಾಚಾರ್ಯರ  
ಮನೆ ಹಿತ್ತಲ ಕೋಟೆಯಲ್ಲಿ ಬಿದ್ದಿದ್ದ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3½' × 2'

1. ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರ ಚಾಮರ . . . . .
2. ಯ ಶಂಭವೇ || ಬ್ರಹ್ಮಾ ಲಕ್ಷ್ಮೀಪತೇ ಜ್ಞಾತಸ್ತ ಸ್ಯಾದತ್ತಿರಥೋತ್ತರಃ ಸೋಮಸ್ತ . . .

3. ದವೋ ಬಹವೋಸ್ತಿ ಪಾಃ || ಶತಪುರಮನವದ್ಯಂ ಪ್ರಾಪ್ಯ ಕಶ್ಚಿದ್ಭೂತನಾಂ ಮುನಿಪ . . . . .
4. ಪೂಯ್ಯೇಳಿತಿ ಸ್ತುಭುಜಬಲವಶೇನ ದ್ವೀಪಲಕ್ಷ್ಮೀರು ಕೀರ್ತಿವಿಜಯತಿ ಮಹಿತಾನಾ . . . . .
5. ಖ್ಯಾಯತೋ ಭೂತಃ || ತಸ್ಯಾನ್ವಯೇ ಮಹಾಭಾಗೋ ವಿನಯಾದಿತ್ಯ ಭೂಪತಿಃ . . . . .
6. ಬಭೂವಾಸಾ ಪುದಯಾದ್ರೇ ರಿಪಾಂಶು ಮಾನ್ ಪುತ್ರಸ್ತಸ್ಯ ಮಹಾನಾಸೀ [ದೇದಯಂ]
7. ಗಾಖ್ಯ ಭೂಪತಿಃ ಪ್ರಭವಾದ್ಯಸ್ಯ ಧರ್ಮೋಯಂ ಚತುಷ್ಪಾದಾ ಧವತ್ಕರಾ || ತಸ್ಯ . . . . .
8. ದಿತ . . . . . ಧೈರ್ಯಯಶೋವಿತಾನಂ ತ್ರೈವಿಕ್ರಮಾಬಲ ಭುವೋ ನಿಜ ಧರ್ಮ ಗುಪ್ತೈತಿ ||
9. . . . . ತ್ರಯ ಯವ ಶ್ರಯಃ ಉತ್ತಮ ಗುಣದ್ವಾತೋ ದಯೋಹಿನ ಸಮಾನ್ಯಮಿತಿ
10. ಪ್ರಶಸ್ತರುಚಿರುಚ್ಚಿತ್ರವೀರ್ಯ ಶಾಲೇ ಶ್ರೀವಿಷ್ಣುವರ್ಧನ ನೃಪೋನ್ಮಪಮಳಿ
11. . . . . ಆರಾಧಿತಾಂಶ್ರಿಯುಗಳನ್ನತಂ
12. ಸ್ವೀತರೋಚಿರುದಾರವೀರ್ಯಧೈರ್ಯಾತಿರೇಕದಳಿತಾ ಬಿಳವೈರಿವರ್ಗಃ . . . . .
13. ನೃಪತಿವಿಜಿತಾ ಬಿರಾರಿಷು . . . . .
14. ಹಾಸತೀ ಪಟ್ಟ ಮಹಾದೇವೀತಿವಿಶ್ರುತಾ ದೇವಸ್ಯ ತ್ರಿಪುರಾ . . . . . ಮಹಾ
15. . . . . ಪ್ರತಿಕೋರು ಕೀರ್ತಿ |
16. . . . .
17. . . . .
18. ಕಾನ ನಂಬಿಧ್ಯತ್ಕಾನನ ಮಧ್ಯ ಮೇತ್ಯವಿವಸಂಸ್ತತ್ರಾಪಿತೂ . . . . .
19. . . . . ವಿಜಯತೇ . . . . . ಬರ್ಹಾಳ ಭೂಪಾಲಕ | ಪೃತ್ವ || ನೆಹು . . . . .
20. . . . .
21. . . . . ಕಾದಿದಂತಿಹುದು . . . . .
22. ನತಿಪ್ರ ಬಳನೋ ಬರ್ಹಾಳ ಭೂಪಾಲಕಂ ಶ್ರಿ ಸ್ತುಸ್ತಿಸಮಧಿಗತ ಪಂಚಮಹಾ [ಶಬ್ದ ಮಹಾ]
23. ಮಂಡಳೇಶ್ವರನುಂ ದ್ವಾರವತಿ ಪುರವರಾಧೀಶ್ವರಂ | ಯದುಕುಳಕಳ ತನ್ರಿಪಾ [ಇಹಮೃತ್]
24. ಮೂಳಸ್ತಂಧನುಂ | ಆಪ್ರತಿಹತ ಪ್ರತಾಪ ವಿದಿತ ವಿಜಯಾರಂಭನು | ವಾ [ಸಂತಿಕಾದೇವೀಲಬ್ಧ]
25. ವರಪ್ರಸಾದನು | ಶ್ರೀ ಮನ್ಮತುಂದ ಪಾದಾರವಿಂದ ವಂದನ ವಿನೋದನು ಮೆನಿಸಿ
26. ದ ಆಸಹಾಯ ತೂರ ಶನಿವಾರ ಸಿದ್ಧಿ ಗಿರಿಮುಗ್ಧಮುಲ್ಲ ಚಲದಂಕರಾಮ ನಿಶ್ಯಂಕ ಪ್ರತಾಪ ಚ [ಕ್ರವರ್ತಿ]
27. ವೀರಬರ್ಹಾಳ ದೇವರು | ಶ್ರೀಮದ್ರಾಜಧಾನಿ ದೋರ ಸಮುದ್ರದ ನೆರೆವೀಡಿನೊಳು ಸು [ಖಸಂಬತಾ]
28. ವಿನೋದದಿಂದ ಪೃಥ್ವಿರಾಜ್ಯಂ ಗೆಯ್ಯುತ್ತ ಮಿದ್ಧು ಸಕವರ್ಷ ಸಾಯಿರದ ನೂಟಿ ಮೂಟು
29. ಪ್ಲವ ಸಂವತ್ಸರದಾಶಾಡ ಶುದ್ಧ ದ್ವಾದಸಿ ಬ್ರಹ್ಮವಾರದಲು . . . . .
30. ರಂಗಭೋಗ ಪೂಜಾರಿ ಶ್ರಂಗಾರಿ ಮಾರೆಗಾಟ . . . . .
31. . . . . ದಳಿಯಿಂದ ನಡೆಸುವ ಧರ್ಮ ಬಳವಿನನಾಡ . . . . .
32. . . . . ಗಟ್ಟಮುಮಂಚತುಸ್ಸೀಮೆ . . . . .

### Note.

This record is full of lacunæ as several letters are considerably damaged and cannot be deciphered and some letters are lost.

Some verses in praise of the genealogy of the Hoysala dynasty up to the reign of Vira Ballâla II are given in Sanskrit up to line 19 and a Kannaḍa poem (full of lacunæ) comes next in praise of that king.

The record next gives the titles of Vira Ballâla II: obtainer of the band of five musical instruments, mahâmaṇḍalêśvara, lord of the excellent city of Dvârâvati, foundation pillar for the palace ornamented with the finial that is the Yadu race,



famous for his victorious expeditions with invincible valour, obtainer of the boons from Vāsantikādevī, delighter in bowing before the lotus feet of the god Mukunda, unassisted warrior, Śānivārasiddhi. Giridurggamalla, a Rāma in moving battle, niśśāṅkapratāpa-chakravartī.

The king is stated to be residing at his capital Dōrasamudra and is described as having made a gift of a village... ..gatta in Baḷavināḍu for the services of illuminations, decorations, livelihood of the priests and decorators and garland-makers.

The date is given as Ś 1103 Plava sam-Āshāḍha śu 12 Thursday and corresponds to June 25, 1181 A.D. but the letters after śayirāda nūra in line 29 are not quite clear.

Baḷavināḍ is a district which included parts of the present Bêlūr and adjacent taluks and is often referred to in inscriptions (See E. C. V. Belur 58, 71, 85, VI Kadur 9, etc.)

The remainder of the inscription is lost as the stone is broken off after the line 32.

The verses at the beginning contain the praise of the god Śambhu and the genealogy of Sōma from Vishṇu, Brahma, and Atri. The story of Saḷa is next given. After this Vinayāditya is praised as the sun arising from Udaya mountain. The birth of his son Ereyanga is said to have made Dharma stand on four legs in the Kali age. After this the letters in the lines up to 22 cannot be made out clearly.

## 25

On another slab found in the fort at Belur at the back of Nāgappāchār's house and now placed in the north maṇṭapa of the Chennakēśava temple at Bêlūr.

Size 3' × 1'—6"

Kannāḍa language and characters.

ಅದೇ ಚಿನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರದಿಕ್ಕಿನ ಕೈಸಾರೆ ಮಂಟಪದಲ್ಲಿರುವ ಉಪಾಧ್ಯ ನಾಗಪ್ಪಾಚಾರ್ಯರ ಮನೆ  
ಹಿಂದುಗಳ ಕೋಟೆಯಲ್ಲಿ ಬಿದ್ದಿದ್ದ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1½'

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಸಕವರುಷ ಗಂಧಿಗಿ ವಿರೋಧಿ ಸಂವ
2. ಧರದ ಬಾದ್ರಪದ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ

- |                            |                             |
|----------------------------|-----------------------------|
| 3. ಸು ೩ ವಾರದಂದು ತಗರೆನಾಡ    | 5. ಮರಕಗವುಂಡ ಕಾದಿಸತ್ತಿಂ ಮಂಗಲ |
| 4. ಕಾಳಿಗದೆ ಸೋವಣ್ಣ ಗಾವುಣ್ಣನ | 6. ಮಹಾ ಶ್ರೀ ಶ್ರೀ            |

Note.

This record describes the death of a warrior named Marakagavunḍa, son of Sōvaṇṇagāvaṇḍa in fighting in Tagarenāḍ. It is dated 3rd lunar day of the bright

half of Bhādrapada in Ś 1031 (the figure however is not very clear) Virōdhi corresponding to August 1, 1109 A.D. No king is named but fighting for Tagarenāḍ is often referred to in early Hoysaḷa inscriptions and the record may belong to the beginning of the reign of Viṣṇuvardhana, the Hoysaḷa king. Tagare is a village near Bêlûr and Tagarenāḍ consists of the district round that village.

## 26

On the slab found in the western fort wall at Bêlûr and now preserved in the northern maṭṭapa of the Chennakêśava temple at Bêlûr.

Size 5' × 3'

Kannada language and characters.

ಬೇಲೂರು ಪಶ್ಚಿಮದಿಕ್ಕಿನ ಕೋಟೆ ಗೋಡೆಯಲ್ಲಿದ್ದು ಈಗ ಚೆನ್ನ ಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರ ದಿಕ್ಕಿನ ಕೈಸಾರೆ ಮಂಟಪದಲ್ಲಿ  
ಟ್ಟಿರುವ ಶಾಸನ.

ಪ್ರಮಾಣ 5' × 3'

ಕಲ್ಲು ಸುಧೈ ಮಧೈ ಚಕ್ಕೆಯದ್ದು ಹೋಗಿದೆ.

1. ರಸಿಜನಾ . . . . . ಹದಿಂದೆ . . . ತಂದ . . . ತಾಮರೆಯೊಳೆ ನಾಲ್ಕು ತಾಮರೆಯ  
ಪೂವೊಗೆದಂತೆ ಚತುರ್ಮುಖ . . .
2. ಕೊಪ್ಪಿರೆ . . . . . ವಾತನ ಪುತ್ರನಿವತ್ತಿಯಂ ಸುಧಾಕರಕುಲ ಮಾದುಡಲ್ಲಿ ಯದುಪುಟ್ಟಿ ದೊಡ್ಡಾದುದು
3. . . . . ಪೊಯ್ಯುದುಂ ಪೊಯ್ಯಳ ಯೆನೆ ಮುನಿ ಶತಕಪುರದ ದೇವ್ಯಾಲಯದೊಳೆ ಸಳನೆಂಬ ಯಾದವಕು
4. ಳ . . . . . ಯೀ ಹೊಯ್ಯಳ ವಂಶಂ || ಅಲಗಿಂ ನಿಂಗಮನಿಜುದನ ಕಲತನಮಂ ನಗುವತೆಹದೆ ಮೆಜುವುದು ಸೆಳೆ
5. . ಯ . . . . . ಯ್ಯಳ ಕುಳತಿಳಕನ ಮತ್ತ ಗಜದ ಚಕ್ಕೆಯದೊಳಿಗರ್ || ವ್ಯ || ಎನೆವೆಂಪಂ ತಳದಿದ್ದರ್  
ಯಾದವ ಕುಲಂ ದ
6. . ತ್ರಿಯಂ . . . . . ದಿತ್ಯ ನೃಪಾಳನುದ್ದವಿಸಿದಂ ಭೂರೋಕದಾತ್ಯ ವೆಂಬಿನೆಗಂ ಕಪ್ಪರೆ ಕಣ್ಗೆ ಕೂತೆಕವಿದತ್ತ  
ನಾಲ್ಕು ಪನೀಶರ್ಗ್ಗೆ ತೊ .
7. . ಂಡುದ . . . . . ಯಂತಾತನಿಂ ಕಾತುಕಂ || ಕೆಳನಡೆಯಂ ಕಳಹಂಸೆಗೆ ಕೆಳನುಡಿಯಂ ಕೋಕಿಳಕ್ಕೆ ಸೋಗೆಗೆ  
ಮುಡಿಯಂ
8. . . . . ಮೂರ್ತಿ ಯಸುತನೆಜುಮಂಗಂ || ಚಲದೆಜುಯಂಗೆ ಚಾಗದೇವಿಯಂಗೆ ಜಸಕ್ಕೆ ತೆಯಂಗೆ  
ಮಿಕ್ಕ ದೋರ್ವ . . . . .
9. ಯಗೆ . . . . . ರೋಂನತಿ ತಂನೊಳೊಪ್ಪುವೇ ಚರೆಯೇವಿಯಂಗೆ ಪೆಂಪಿನೇವಿಯಂಗೆವೆಯಂಗೆ ನೃಪಂಗೆ ನಂದನಂ  
ಜಲ ದಿಪರೀತ . . . . .
10. ಯವ . . . . . ದನಂ || ಬರ್ಣಾಳನ ತಂಮಂಗೇಲಂ ಬರ್ಣಾಳನವೆ ರವಿತೇಜ ಮೆಂಬುದು ಪೆಜಿಗಿಂ ನಿಲುದಯಾದಿತ್ಯ  
ಮಹಿವಲ್ಲಭನಂಜ್ಞಂಗೆ
11. ಜಗದೊಳು . . . . . ಲಕುಮಾದೇವಿಗಮಾ ವಿಷ್ಣುವರ್ಧನಂಗಂ ತನಯಂ ಭೂವಿವಿತೆಯನಿಸಿದೇಚಲದೇವಿಯ  
ಪತಿ ನಿಜ . . . . .
12. . ಹನರೆ . . . . . ಹನೃಪಾಳನ ಸೂನುಚಳಚ್ಚುಟುಳ ಬಳ್ಳಲಿಕಾಕಳತೋತ್ತಾನರಿಪು ನೃಪಚತುರ್ವಳ ಕಾನನದವ
13. ರ್ಣಾಳ ತೇಜ . . . . . [ವಿಳ] ಸತ್ಯೂರ್ಮ ಪದಂ ಪೂಜೆಪ್ರಭು ನಿಭೋದ್ಯದ್ವಿರ್ಪಹತ್ತಂ ಕುಳಾಚಳ ದೀರಂ ದಿಗಿ ಭೋ  
ನ್ನತಂ ಭುಜಬಳಾವಪ್ಪಂಬದೆ



14. ತಳಿಕಾ . . . . . ರುಚಿಕಾಂಠೀಯುಕ್ತೆಯಂ ಲೇಯಂ ತಳಿದಂ ಸುಸ್ಥಿರಮಾಗೆ ಭೂರಮಣಿಯಂ  
ಬರಾಳ ಭೂಪಾಳ
15. . . . . ಸರಿ ಗೂರ್ಜರರಾಯ ರಾಜ್ಯನಿರ್ಮೂಲನ ನಂಧರಾಯ ಮದಮರ್ಧನ ನಾಕಿರ ರಾಯ  
ಶೈಲ ದಂಭೋಳಮ
16. ಯರ . . . . . ರಾಯಮೇರು ಬರಾಳ ಧರಾಧರಾಧಿಪತಿ ಹೊಯ್ಯಳ ರಾಯ ಕುಳಪ್ರದೀಪಕಂ || ವಿನಮದ್ವ್ಯ  
ಪಾಳ . . . . .
17. ಮಣಿರುಚಿ . . . . . ಪ್ರಿದ್ವಯಂ ವೀರಬರಾಳ ನೃಪಂಜೋಳಯ್ಯವೇಲ್ಲುಡ್ಡೆ ಮರ ? ದ . . . . . ದಡಾಂ ತಾಂದ  
ದೊಂದಾ ? ಪನಿಗಾ ? ತ . . . . .
18. ಮಾಣಾಂಪ . . . . . ಜದೇಶಾಂತ ಕಾಂತಾರ ಮಧ್ಯಸ್ಥ ನಗಶ್ರೇಣಿಗುಹಾಗಪ್ಪರ ವಿಹಾರ ಮೃಗೀ ರೂಪರು  
ಗ್ರಾರಿ ಭೂಪರ್ || ಪಟನ
19. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯ ಶ್ರೀ ಪ್ರಿಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜಂ ಪರಮೇಶ್ವರಂ ದ್ವಾರವತಿ ಪುರವರಾ  
ಧೀಶ್ವರಂ ಯಾದವಕು . . . . .
20. ದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತ್ಯ ಚೂಡಾಮಣಿ ಮರೇರಾಜರಾಜ ಮರೇವರೊಳುಗಂಡ ಕದನಪ್ರಚಂಡ ಗಂಡಭೇರುಂಡ ನನಕಾ  
ಯಶೂ [ರ]
21. [ಶ] ನಿವಾರ ಸಿದ್ಧಿಗಿರಿ ದುರ್ಗಮಲ್ಲ ಚಲದಂಕರಾಮ ನಿತ್ಯಂಕಪ್ರತಾಪವಿನ್ಮನೇಕನಾಮಾದಿ ಪ್ರಶಸ್ತಿ ಸಹಿತಂ  
ಕೊಂಗುನಂಗಲ ತಳಿಕಾಡು ಬನ [ವಸೆ]
22. ಹಾನುಂಗಲ್ಲು ಹಲಸಿಗೆ ಹಲಗೆಳು ನೋಣಂಬವಾದಿ ಬೆಳುವಲ ಬಾಗಡಗೆ ಎಜಂಬರಗೆ ಕಿಣುಕೋಡು ಕುಂಮಟ  
ಬಲ್ಲಕುದೇರಿ . . . . .
23. ಡಿ . ಅಯ್ಯಣವಾದಿ ಮಾನವಾದಿ ಕೆಳವಾದಿಬಿಂದಜಿಗೆ ಯುಚ್ಚಂಗಿ ಲೊಕ್ಕಿಗುಂಡಿ ಗೊಂಡ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಶ್ರೀಮತು  
ಹೊಯ್ಯ
24. ಳ ಬರಾಳ ದೇವರು ದುಷ್ಪನಿಗ್ರಹ ಶಿಷ್ಯಪ್ರತಿಪಾಳ ನಾರ್ತ್ವ ಪುತ್ರರ ದಿಗ್ವಿಜಯದೊಳು ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂ  
ಪ್ರಿಥ್ವೀರಾ
25. ಜ್ಯಂಗೈಯ್ಯುತ್ತು ಮಿರೆ ತತ್ವಾದ ಪದ್ಯೋಪ ಬೀವಿ || ಶ್ರೀ ತನಗಯ್ಯಂ ವ್ಯವಹಾರಿ ಮಾರ ರೋಕಾ ? ಧಾರಂ ಮಹೀ  
ರೋಕ ಮಂಡನೆ ರೋಕಾಂಬಿಕೆ . . . . .
26. . . . . ರೂಪಮಾಣಿಕ್ಯಂ ಲನದ್ವಾಕ್ಯನಜ್ಜ ನುದಾರಂ ರಣಧೀರ ನಬ್ಬುನ ತಮ್ಮಂ ಚಿಕ್ಕತಂಮಂಗಡಾ ತನಪೆಂಪಂ  
ಪೊಗಳ್ಳಾತನಾವನೆ . . . . .
27. ಸಾಮಂತನೇಂದ್ರನೊ || ಸರಗಂನೋಳ್ವರ ಗಂಡನುದ್ದತರ ಗಂಡಂ ಬಾಸೆಯಂಮಾಡಿ ಮಾಣ್ವರಗಂಡಂ ಬಿರುದಿಂ  
ಗೆಪೊಂಗುವರ ಗಂಡಂ ಬೇಡಿತ [ಪುವ]
28. ರ ಗಂಡಂ ಸರೇಕೂಡಿ ತಪ್ಪುವರ ಗಂಡಂ ಗಂಡರೊಳು ಸ್ವಾಮಿದ್ರೋಹರ ಗಂಡಂ ಪೆನರ್ಪೆತ್ತ ಗಂಡರೊಳರೇ ಸಾ  
ಮಂತ ಮಾರಂಬರಂ || ತೊಡವಾ
29. ದಾಳನಿಟ್ಟೆ ಗೆಡೆಯಾಗಿದ್ದು ಪುದಂದಿಗೆ ಬಂಡಡಗೊಂಡಪ್ಪದು ಹೊಂದೊಡಂಕಿಡಿಪುದೇ ಎಂದಿಕ್ಕಿ ಸಲ್ಪಂನನೇ  
ನುಡಿ ಹೊಯ್ಯಕಯ್ಯಂ
30. . . . . ಕಲತನಕ್ಕೆಂಬನ್ನು ಪೂಣ್ಣಿಕ್ಕಿದಂ ತೊಡರಂ ತಕ್ಕನೆಕೊಂಡು ನಟ್ಟಿನಣುಗಾಳು ಸಾಮಂತನೇಂದ್ರರನೋ ||  
ಪೆನರಂ ಡಾಳನ
31. . . . . ದನೇ ದಾತಾರಂಗೆ ಮಾತಿತ್ತು ಸಂಟಿಸಿದಡೇತಕಪಾಳಿಯೆಂದು ಧನಮಂಕಯ್ಯೋಡ ದಾಂತಿತ್ತು ಕಟ್ಟಿಸಿದಂ  
ಪೂರ್ಣತಟಾಕಮಂಧಿಜರ್ಗ ಬಾ . . . . .
32. ಡಮುಮಂ ಕೂಡೆಮಾಡಿಸಿದಂದೇವ ನಿವಾಸಮಂ ಚತುರ ರಾಸ್ವಾಮಂತಮಾರಂ ಬರಂ | ಅನ್ನೆನಿಸಿ ನೆಗ್ಗ  
ಪಡಿಯಕಿ ಸಾವನ್ನಮಾರತಕ್ಕು
33. ಲವಧು || ವಿನಯಕ್ಕಾಗರಮಾದ ಲಕ್ಷ್ಮಿನಯಮಂ ಕಯ್ಯೊಂಡ ಸೌಧಾಗ್ಯಪೋಪನ ಪೆಂಪಿಂಗನುವಾಗಿ ತೋರ್ಪೊಳಿ  
ಮಾನಲಕ್ಷಣ ಶ್ರೀ [ಮಂ]

34. ಡನ ವಿರ್ಪುನೆ ಪೊಲರ್ಪು ರೂಪು ಜಸಮಂಕಯೊಂಡ ಸಾವನ್ನ ಮಾರನ ಚಿತ್ತಪ್ರಿಯೆ ಬೀರೆಯಕ್ಕನೆವುಂ ಗೋತ್ರಕ್ಕೆ  
ನೇಕ್ಪೊತ್ತವಂ [ರಾವ]
35. ಣ್ಣಿದ ಕುಲನಿಧಿ ಪರಿವಾರ ಸುರಭಿ ಬಾನ್ದವ ಜನವತ್ಸರೆ ಸಾವಂತನ ಸರ್ವಾಂಗ ಲಕ್ಷ್ಮಿ ಪಡಿಯುಹುತಿ ಬೀರೆಯಕ್ಕಂ  
ಮೇಷವಳೆ . . . . .
36. ತುಸಾಟ . . . . . ವರಾಂಗನಾಜಯನ್ನನ ನಿಜವಿಕ್ಕಾನ್ನನ ಎರ ವಿರೋಧಿಕ್ಕತಾನ್ನನ ತಂಮ್ಮಂಗೆ  
ಚಿಕ್ಕತಮ್ಮಂಗೆಜೆಯಾರಾ || ನುಡಿ ಕಣ್ಣಿಕ್ಕನ . . . . .
37. ಪೊಡು . . . . . ಮನಕ್ಕೆ ರಂನಗನ್ನಡಿಯೆನಿಸಿತ್ತು ರೂಪು ನಯನಕ್ಕಮ್ಮತಾಂಜನ ಪುಂಜಮಾರಯೆ ಬೆಳ್ಳ  
ಡರೆಪೊದಳ್ಳ ಕೀರ್ತಿ ಪುಂಜ . . . . . ಮಂ
38. ಡನ ಮಾದುದು ಧರಿತ್ರಿಗೆಂಬಿನಂ ಪಡಿಯುಹುತಿಕ್ಕತಮ್ಮ ನೆನೆದಂಸರೆಹೊಯ್ಯುಳ ರಾಜ್ಯದೊಪಗಂ || ಮೊನೆಯೊಳೆ ಬಳ್ಳ  
39. . . . . ನಾಗಿನೆಗಲ್ಕ . . . . . ತ್ತ ಚಾಗಕ್ಕೆ ತಾಮ್ರನೆ ಯೊಲ್ಲೆತ್ತಿಸಹಾಯನಾಗಿ ನೆಗಲ್ಕಂ ದಾನಕ್ಕೆ  
ಧರ್ಮಕ್ಕೆ ವರ್ತನೆಯೊಳೆ ಪುಣ್ಯಸಹಾ [ಯನಾ]
40. ಗಿನೆಗಲ್ಕಂ ಸಾವನ್ನ ಮಾರಂಗೆ ಮಯ್ಯನರೊಳೆ ಪಾಂಡ್ಯನ ಬರ್ಮನೊಪ್ಪನೆ ವುಂ ನಿತ್ಯಪ್ರಮೋದಾಸ್ತದಂ ||  
ದೇವಬ್ರಾಹ್ಮಣ ದತ್ತಿಗೆ ಚಾ . . . . .
41. . . . . ಹುನೇ . . . . . ಬರ್ಮಂ ಸಾವನ್ನ ಪುಟ್ಟದೊಳೆಯನೆ ತೀವಿದವೆಗ್ಗೆ [ಅ] ಯನಬ್ಬ ಹುಂಕಟ್ಟಿಸಿದಂ ||  
ತನ್ನ ಕುಲಜಾತರೆಲ್ಲಂ ತಂನಿಂಪೆಸರ್ವತ್ತ ರಕ್ಕ . . . . .
42. ಲ್ಲಂನೇಪೆಯೆ . . . . . ಮಹಿಮೋಂನತಿ ಸಾವನ್ನ ಮಾರನೊಳ್ಳಿಸಿದುದೊ || ಶ್ರೀ ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ನಹಾ ಪ್ರಧಾನ  
ಮಹಾಪಸಾಯ್ [ಪರ]
43. ಮವಿಶ್ವಾಸಿ ಪರಿವಾರ ಮಜ್ಜಿಸಂನಾಹಂ ಪರಚಕ್ರಮಕರಗ್ರಾಹಂ ಆಹಿತಾರಿ ಭೈರವಂ ಸಮರ ಕಂಠೀರವಂ ಸತ್ಯ  
ಸಂಧಾಪಣಂ . . . . .
44. ಬಿರುದರ ಮಾರಿ ಮೈರಿತಳಪ್ರಹಾರಿ ಮೇಕೊಗೆಕಾವ ಮತ್ತೆನಿಸದೀವಂ ಎರಬರಾಳದೇವ ದಕ್ಷದಕ್ಷಿಣ ಭುಜಾದಂಡ .  
45. ಪ್ಪುವರ ಗಂಡಂ ಕುಟಕಸಾಧಾರಂ ಪಡಿಯುಹುತಾವನ್ನ ಮಾರಯ ಸಕವರ್ಷ ೧೧೧೮ನೆಯ ನಳ ಸಂವತ್ಸರದಮಾ . .  
46. ಬ್ರಹ್ಮಸ್ತತಿವಾರದಂದು ಶ್ರೀವತ್ಸೇಶ್ವರ ದೇವರ ಸಂಸ್ಥಾನದೊಳು ಪಾದಪೂಜಾಪುರಸ್ಕರವಾಗಿ ಎರಬರಾಳ.  
ದೇವರ . . . . .
47. ಂಮಯ್ಯನಾಡೊಳಗಣ ಎಲಹಕ್ಕವ ಮುಂನವಗ್ರಹಾರವಂ ಮಾಡಿ . . . . . ಚೆನ್ನಕೇಶವ ದೇವರಂ . . . . .
48. ತಂಮಾಡಿ ಆದೇವರ ಅಂಗಧೋಗಕ್ಕಂ ಅಲ್ಲಯ ಉಚಿತಬ್ರಯಕ್ಕಂ ಅಣ್ಣ . . . . . ಕಡಿಕ . . . . . ಕೆಹೆಗೆಳಂ ಕುಟಿ ಈಆಗ್ರ . .  
49. ಂಬಡಗಣಮತ್ತಿಯ ಹಳವಂ ಸಾವನ್ನ ಸಮುದ್ರವಾಗಿ ಕಟ್ಟಿಸಿದಾಕೆದಗನಾ ಹಳ್ಳಿಯಗದ್ಯಾಣ ಹತ್ತು . . . . .
50. ಯ್ಯ ತೆಂಡೆಯ ಕೆಹೆಯಂ ಬ್ರಹ್ಮ ಸಮುದ್ರವಾಗಿ ಕಟ್ಟಿಸಿದಾಕೆಹೆಗಮಾ ಹಳ್ಳಿಗಂ ಗದ್ಯಾಣ ಹತ್ತು  
51. ಗ + ನ + ದ್ಯಾಣಂ ಇಪ್ಪತ್ತು ವನೆಲಹಕ್ಕದ ಮೊದಲ ಸಿದ್ಧಾಂತಂ ಗದ್ಯಾಣ ಹತ್ತು ೩ ದೊಳಗೆ ಸರ್ವಬಾ . . . .  
52. ಹಾರವಾಗಿ ಆರಮನೆಯ ಕುಳದೊಳಗಿಳಿ ದೇವರಿಗಾಚಂದ್ರಾರ್ಯ ತಾರಂಬರಂ ಸುಲುವನ್ನ ಧಾರಾಪೂರ್ವಕ .  
53. ತ್ರಿಪಾಂಡ್ಯನ ಬರ್ಮಯ್ಯಂಗೆ ತನ್ನ ಕೆಹೆಯ ಮೊದಲೇರಿಯಲ್ಲ ಕೊಡಗೆಯಾಗಿ ಎಂಬೆಂದಿಂಗಂ ಸುಲುವಗದ್ದೆ ಸಲಗೆ  
54. ಬೆದ್ದರೆ ಸಲಗೆ ಹಂನೇರು ಆಹಳ್ಳಿಗಳ ಚತುಸ್ವೀಮ ಗೌಡು ಗೊ . . . . . ಕಂಮರಿಯ ಕೋಡಿಯ ತೆಂಕಣ  
55. ಗಲ್ಲಂ ಪಡುವಲು ನಡದು ಬರಲು ತ್ರಿವಿಕ್ರಮ ಸಮುದ್ರದ ಬಡಗಣಕೋಡಿ ಬಸುರಿಯ ಮರ ಆಕೆಹೆಯ  
56. . . . . ದಲಗದ್ದೆ ವಂದಾವನಕ್ಕೆ ಸ ೧ ಆ ಬಸುರಿಯ ಪಡುವಲಿಂದದ ಮರ . . . . . ಕ . . . . . ನಕ್ಕಂಮರಿಯ ಬಡಗ  
57. ಸೆಟ್ಟಿ ಆಕುಂಮರಿಯ ಬಡಗಣ ಅದಿಂದದ ಮರನಾಕುಂಮರಿ . . . . . ಹಳ್ಳದ ಬಡಗಣಕೆಹೆ ಆ . . . . .
58. ನಡೆದು ಬರಲು ಮೂಗರಳಿಯ ಮರ ಹಲವು ಕಲ್ಲುಹೊಂನೆಯ . . . . .
59. ವಲು ನಡದು ಬರಲು ಚಿಲುಕೂರದಾರಿ . . . . . ದೊಡಿಪ್ಪಕಗ್ಗಲ್ಲುನೇಹುಲದ . . . . .
60. ತೆಂಕಣ ಮುಖ್ಯಕ್ಕೆ ಅಲ್ಲಂ ಬಡಗಮುನ್ನಾಗಿ ನಡೆದು ಬರಲು  
61. ಕೊಡಿಸಿದಾಯ ಮರದೈಸೆಯ ಮ . . . . . ಲ್ಲು ದೊಡ್ಡ ಬಸು.



## Note.

This record belongs to the reign of the Hoysala king Ballāla II.

A short account of the genealogy of the Hoysalas up to Ballāla II is given in the first eighteen lines of the inscription. But as several letters are chipped off and lost in each line it is not easy to make out the full purport of the verses contained therein.

The Hoysala genealogy is traced from Brahma who is said to have sprung out of the lotus-like navel of Vishṇu like four lotus flowers issuing from a single lotus stalk. The story of Saḷa killing the lion with his dagger while staying in the temple of the goddess at Śaśakapura and his adopting the lion (tiger) as his crest is also alluded to. When Vinayāditya, his descendant was born, it is stated, that the eyes of the other kings were covered by darkness (namely, they became bewildered), though he was named Āditya (sun). His queen had the gait of a swan and the voice of a cuckoo and the tresses like a peacock's feathers. Their son was Eṇṇyanga, a master in firmness of character, in liberality, and in renown.

Vishṇuvardhana, son of Eṇṇyanga by the queen Êchale is next praised. As younger brother of Ballāla (lit. strong person) he never lacked prowess and as elder brother of Udayāditya (lit. rising sun) he never lacked in brilliance. His son by Lakumādēvi was Narasimha and Ballāla was Narasimha's son by Êchaladēvi.

The praises of Ballāla (II) are sung next. He had feet like the tortoise, long arms shining like the king of snakes and he was steady like a great mountain, and lofty like the elephants in the cardinal directions. He ruled the earth with the might of his arm having sway over Talakāḍ and Kānchi. He was the uprooter of the Gūjjara king, vanquisher of the pride of the Āndhra king, a thunderbolt to the mountain the Āhīra king and a light to Hoysala lineage. The fierce kings who were hostile to him were like deer playing in the caverns of mountains in the wild parts of their kingdoms.

From line 19 onwards up to line 46 there are only a few lacunae in the inscription.

The usual titles are given to Ballāla II. He is said to be ruling over Kongu, Nangali, Talakāḍ, Banavase, Hānungal, Halasige, Huligere, Noḷambavāḍi, Beḷuvala, Bagaḍage, Eṇṇambarage, Kisukôḍu, Kummata, Balla, Kudêri, Ayyanavāḍi, Māsavāḍi, Keḷavāḍi, Sindarige, Uchchangi and Lokkagunḍi and at the time of the inscription he is described as engaged in a northern expedition.

A subordinate of the king named Sāmanta Māra is next praised. His father is said to be the *Vyavahāri* (merchant) Māra, supporter of the people, his mother Lōkāmbike, an ornament to the world, his grandfather Rūpamāṇikya, and his younger brother, the noble heroic Chikka Tamma. Sāmanta Māra is described as punisher of those who wait for help, and who are haughty, of those who promise and then



break their promise, of those who are traitors to their masters, of those who swell with pride at titles, of those who seek a favour and then prove traitors to their helpers, of those who mingle with others and then do evil to them, of those warriors who prove treacherous to their masters. He bound a *toḍar* of gold to his leg to show his fidelity to his master.

We next learn that the above Sāmanta Māra who was a *paḍiyāra* (attendant) to the king spent freely the money amassed by him and built a tank and an agrahāra and also erected a temple. His wife Bireyakka is next praised. She is said to be a dwelling-place of politeness, faithful to her lord, full of good qualities, beauty and fame. She is also praised as a Surabhi (celestial cow) for her dependants and a favourite of her relations. His younger brother Paḍiyāra Chikka Tamma is next praised. He is said to be a Jayanta to good women, strong in arms, death to enemies, and an ornament to the Hoysala kingdom. His brother-in-law (mayduna) Pāṇḍyana Barmma is also eulogised as strong in battle, very liberal and full of fame. He is said to have made several gifts to gods and Brahmans and constructed a big tank resembling Sāvantaghaṭṭa.

We are next given the titles of Sāmanta Māra: the illustrious mahāpradhāna, *mahāpasādyta*, *paramaviśvāsi* (highly trusted), an adamantine cage (*sannāha*) to his followers, a destroyer of the *Makara* that is the enemy territory, a Bhairava to enemies, a lion in battle, truthful in speech, death to the titled, striker of enemies with his hand, succourer of those who take refuge in him, bestower of gifts without changing his mind later, right arm to Viraballāḷa and protector of the army.

We next learn that in the year Naḷa, Śaka year 1118, Sāmanta Māra created an agrahāra named Elahakka in Maysenād district with the permission of the King Ballāḷa in the presence of the god Vajrêśvara, set up the god Channakêśava? and for the expenses of decorations of that god and other expenses (*uchita-braya*) constructed some new tanks and also converted Mattiyabaḷa to the north of the agrahāra into Sāvantasamudra tank and Teṇḍeyakere into Brahmasamudra tank and granted ten gadyāṇas from the income of the village Matti and Sāvantasamudra, 10 gadyāṇas from the income of Teṇḍeyakere village and the tank Brahmasamudra and 10 gadyāṇas from the original Siddhāya (fixed income) of Elahakka for the temple services. This amount was deducted from the income due to the State for those villages and tanks and was made free of taxes. Further for the service of building a tank, Pāṇḍyana Barmmaya was directed to be granted some wet lands behind the tank and dry lands to the extent of 12 salages.

Next come the boundaries of the villages abovenamed.

Owing to the lacunae in lines 46, 47 and 48 it is difficult to decide where Sāmanta Māra built his temple and whether Vajrêśvara or Channakêśava was the name of the deity set up by him. Elahakka now called Yelahanka is the name of a village near Bêlûr.



The dating is incomplete. § 1118 Nala corresponds to A. D. 1196. The other details given are the month Mâ (Mâgha or Margaśira) and Brihavâra. The date falls within the reign of Ballaḷa II (1173-1220) A. D.

## 27

On a slab found in the north-east part of the fort at Bêlûr and preserved in the northern maṇṭapa of the Chennakêśava temple.

Size 3' × 2'-6".

Kannada language and characters.

ದೇವರಾಜ ಕೋಟೆಯಲ್ಲಿ ಈಶಾನ್ಯ ದಿಕ್ಕಿನಲ್ಲಿ ಸಿಕ್ಕಿ ಈಗ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರ ದಿಕ್ಕಿನ ಕೈಸಾಲೆಯಲ್ಲಿ ತಂದಿಟ್ಟಿರುವ ಶಾಸನ.

ಪ್ರಮಾಣ 3' × 2½'.

ಮೂಲೇಮೇಲೆ ಕಲ್ಲು ಅರ್ಧಧಾಗ ಒಡೆದುಹೋಗಿದೆ.

1. ಮನಿ . . . . .
2. ಭೃಗುಧರ . . . . .
3. ಇ ಭೂಪಾಲ . . . . .
4. ಇ ಸಿತಾರ್ಕನುಗ್ರತೆ . . . . .
5. ಹವದೀರಸ್ವಕೀಯ ಕುಳ . . . . .
6. ಶೈರ ಸಂಪತ್ತಂ ಪ್ರಕಟಿಸಿದನುಬ್ಬಿ ಯೊ . . . . .
7. ಇದಿ ವದ್ವಿತ್ತನುರುಚಿರ ಪೂರ್ಣೋಂದು ದ . . . . .
8. ನಾಕ||ಅಥವ ಮತಪ್ರವೇಶ ಮಣ ಮಿಲ್ಲ . . . . .
9. ಮಹೇಶ್ವರ ಪ್ರಭೆಯನ ನಾಕುಳಂಬೆಳಗಿರಂಜಿ . . . . .
10. ಯತಿರಾಜ ರಾಜ ನಾಚ್ಚಾಸ್ಸಿತ ದೀಕ್ಷಾಪ್ರೋಕ್ಷಣಾದಿಪಟ್ಟ . . . . .
11. ನಿಮಾತ್ತಂಡ||ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಣಿ ಶೇಷ್ವರಂ ಮಂಡಲಕ . . . . .
12. [ಶಂ] ಬರದೇವ ಲಬ್ಧ ವರಪ್ರಸಾದಂ ಮಿಗಮದಾಮೋದಂ ವಿವಗ್ಧ ವಿಧ್ಯಾ [ಧರ] . . . . .
13. ಮಂ ದೇವಾಕ್ಷಿ ಗುರುಪಾದಾರಾಧಕಂ ವಿರೋಧಿಮಂಡಳ ಸಾಧಕಂ ಮಲಪ . . . . .
14. ಇಂ ಕ್ರಿತ್ತರಪ್ಪ ಶ್ರೀಮನ್ಮಹಾಮಂಡಳೇಶ್ವರ ಕ್ರಿಭುವನಮಲ್ಲ ಬರಾಳ ಪೊಯ್ಯಳದೇವ . . . . .
15. ಕುಳವಾಳುತಿರ್ದ್ವ ಸಕಕಾಲ ಸಾಯಿರದಿಪ್ಪ ತೆಂಟೆನೆಯ ವ್ಯಯ ಸಂವತ್ಸರದ ಮಾ . . . . .
16. ಶೇಷ್ವರ ದೇವರ ಪೂಜಾವಿಧಿಗೆ ಬಿಟ್ಟೆಪ್ಪಯ್ಯಮಂ ವಿಚಲೇಶ್ವರ ದೇವರ ಪೂಜಾವಿಧಾನಕ್ಕಂ . . . . .
17. ಡು ದೇವಗ್ಗೇಗೀತವಾದ್ಯ ಸ್ತಿತ್ಯಕ್ಕಂ ಶಾಸ್ತ್ರವ್ಯಾಪ್ಯಾನಕ್ಕಂ ನೈಮಿತ್ತಿಕ ಪೂಜೆಗಂ ಗೌಮಂಜಪುರ . . . . .
18. . . . . ಪೂಜೆಗೆ. ಗುಂಡಿಯುಮ ಮತ್ತಮೆರಡು ದೇವಗ್ಗೇ ನಂದಾದೀವಿಗೇಗಾಣಿ ಗ . . . . .
19. ಜ ಕೊಟ್ಟರು ಮಂಗಳ ಮಹಾಶ್ರೀ ಶ್ರೀ||ಸ್ವದತ್ತಂ ಪರದತ್ತಂವಾಯೋಪರೇತಿ ವನುನ್ನರಾ ಪೃಷ್ಠಿವ್ವರಿಷ ಸ . . . . .
20. ಕ್ರಿಮಿ||ನವಿಷಂ ವಿಷಮಿತ್ಯಾಹು ದೇವವೃಂ ವಿಷಮುಡ್ಧತೆ ವಿಷಮೇಕಾಕಿನಂ ಹವಿದೇವಸ್ತಂ ಪು . . . . .

## Note.

The slab on which the inscription is carved is broken across diagonally and a part of the stone is lost. The result is that several lines are missing and many letters in each line especially at the top are wanting and the record is incomplete.

It belongs to the reign of the Hoysala king Ballāla I (1100-1106) here called mahāmaṇḍalēśvara Tribhuvanamalla Ballāla Poysaladēva and is dated Ś1028 Vyaya corresponding to 1106 A. D. The titles given to the king are : mahāmaṇḍalēśvara, obtainer of boons from the god [Śam] kharadēva, delighter in musk, a Vidyādhara among the learned, worshipper of the feet of gods, supplicants and gurus, conqueror of the territories of the enemies, [punisher of] Malapas. We have also at the beginning some incomplete lines which would seem to refer to the same king : in one of them (line 8) we find the phrase : abhava-mata-pravēśam aṇam illa, which might mean : the religion of Śiva does not find any place here. Ballāla is known to have been a Śaiva from other inscriptions. Hassan, 65, 116, etc. The next line (9) also refers to the halo or splendour of Mahēśvara (Mahēśvara-prabhe). Hence it is likely that the line 8 which is incomplete had some more words which probably altered the meaning of the phrase abhava-mata, etc. The line after that refers to the dikshā and prôkshana meaning initiation and sprinkling with holy water and yati-rāja-rājanājnānvita, one who has the orders of the emperor of ascetics. It is usual to call Rāmānujāchārya, the Vaishṇava reformer, as Yatirāja but whether Yatirājarāja also refers to him cannot be determined. No connection has been established so far between Rāmānujāchārya and the Hoysala rulers up to Vishṇuvardhana.

The object of the record is to register the gift of the village Erappalli for the daily worship of the god Mā . . . lēśvara and of the villages Gaumanjapura and . . . guṇḍi for the daily worship of the god Ēchalēśvara and for the services of offering music, vocal and instrumental, dance and recitation of śāstras and for worship on special occasions to both the gods. A sum of six gadyāṇas was also granted for the perpetual lamps to both the gods.

The record ends with the usual imprecatory verses sva-dattam paradattam vā and na visham visham ityāhur.

## 28

At Bêlûr, on a slab brought from the north wall of the fort at Bêlûr and preserved in the north maṇṭapa of the Chennakêśava temple.

Size 6' x 3'.

Kannada language and characters.

ಅದೇ ಬೇಲೂರು ಕಸಬೆಯಲ್ಲಿರುವ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರ ದಿಕ್ಕಿನ ಕೈಸಾರಿಯ ಮಂಟಪದಲ್ಲಿ  
ಉತ್ತರದಿಕ್ಕಿನ ಕೋಟೆಯಿಂದ ತಂದಿಟ್ಟಿರುವ ಶಾಸನ.

ಪ್ರಮಾಣ 6'x3'.

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ತತೋ  
ದ್ವಾರಾ [ವ]
2. ತೀರ್ಥಾಭಾ ಪೂಯ್ಯಾ ದ್ವೀಪಿ ರಾಂಭನಾಃ ಜಾತಾಶ್ಚ ಸಪುರೇ ತೇಷು ವಿನಯಾದಿತ್ಯ ಭೂಪತಿಃ || ಅವಿನ ಯಾ [ದಿ]



3. ತೃಗಂ ಪಾವನ ಚಾರಿತ್ರಿ ಕೆಳಯ:ಬರಸಿಗ ವರ್ತೋವ್ಯರ್ ವರನುದಯಂಗೈಯ್ಯಂ ಶ್ರೀವರ ಪದಪದ್ಧ ಭೃಗಂ ನೆಜೆಯ [ಂಗ]
4. ನೃಪಂ||ಎಣಗದವಂದಿರ ತಲೆಗ ನೆದಗಿಪ ನೆಜಗಿಪ ನರಾಕಿ ಲಕ್ಷ್ಮಿಯ ನಿಧಿರಿ ಗೆಜಗದ ಬಲುಹಿಂದ ತನಗೆಜಗಿಪ ನೆದೆಯಂಗನ ತುಳವಡೆಯ
5. ಶ್ರೀಯಂ || ಆನರಪತಿ ಗಂಭೋಧಿಗ ನೂನ ಗಭೀರತೆಯ ಸಮನಿಸಿರ್ಪಂತರೆ ಸನ್ಮಾನಿಸಿ ಯೇಚಲ ದೇವಿ ಮನೋನಯನ ಪ್ರೀತಿ ಸಮನಿಸಿರೆಸಮನಿ
6. ಸಿದ್ಧ||ಎನೆನೆಗಳ್ಳಾ ಯಿರ್ವರ್ಗ್ಗಂ ತಮಜ್ಜ್ವ ನಿಯಿಸಿದ ರಲೆಬರ್ದಾಳಂ ವಿಷ್ಣು ನೃಪಾಳಕನು ದಯಾದಿತ್ಯನೆಂಬ ಮೂವರು ಮುದಾರ ರಾಹವಧೀರರ
7. ವೃತ್ತ||ಆವರೋ ಮಧ್ಯಮನಾಗಿಯುಂ ಧರಣಿಯಂ ಪೂರ್ವಾಪರಾಂಭೋಧಿಯೆಯ್ದುವಿನಂ ಕೂಡೆ ನಿಮಿಚ್ಚುರ್ ವೊಂದು ನಿಜನಿಪ್ರತ್ಯೂಹ ವಿಕ್ರಾಂತ
8. ದುದ್ದವದಿಂ ದುತ್ತಮನಾದ ನುತ್ತಮಗುಣ ಭಾಷಿಷ್ಣು ಲಕ್ಷ್ಮೀವಧೂಧವನುದ್ವೃತ್ತ ವಿರೋಧಿ ದೈತ್ಯಮಥನಂ ಶ್ರೀ ವಿಷ್ಣುಧೂಪಾಳಕಂ | ಜವನುಂ ತನಯ ಗಂಜ
9. ಲಕ್ಷ್ಮಣ ಮೆನಿಪ್ಪಾ ಮೀಸೆಯಂತಿದ್ದ ಲಂಜುವಿನಂ ಕಂದುಗುವೆಂದು ಕಾಲುಗುರ್ಗುಳಾ ನಮ್ರೂರಿಗಳು ಸುಯ್ಯಲಂಜು ವಿನಂ ತೇಜದ ಸೊಂಕಿನಿಂದವೆಮೆನೀಗಂ
10. ದುದ್ದತನ್ಮೋಡ ಲಂಜುವಿನಂ ವಿಕ್ರಮ ವಿಧ್ರಮಂ ಸೋಗಯಿಸಿತ್ತೀ ವಿಷ್ಣುಧೂಪಾಳನೋ||ಧನದಂ ದಕ್ಷಿಣ ವಾಯುವೇಕೆ ತಡೆದತ್ತೋತಿಡಿತಿ
11. ಲ್ಲಿಂನುವೆಂದಿನೆಗಂ ಮೈರಿ ಕರೋಟ ಕೋಟಿ ಮುಖನಾಸಾರಂಧ್ರ ದೊಳ್ಳಂದ್ರ ನಿಸ್ಸರ ಮುಣ್ಣಿರ್ ಮಳಯಾನಿಳಂ ಸುಳಿದು ಕಾಲಕ್ಷೇಪಮಂ ವಿಷ್ಣು ಧೂ
12. ಪನ ಜೈತ್ತೋವ್ವರೆಯಲ್ಲ ಮಡುವುದು ಕಾವೇರೀ ನದೀತೀರದೊಳ್||ಇವನೋವ್ವಂ ಪೋಜಿಗಾಗಿ ಪೇಳು ಪುದುವೇ ತೇಜಂ ಕ್ಷತ್ರಿಯಂ ಗರ್ವನಂದನ ನೋವ್ವಂ ಪೋಜಿಗಾಗಿ
13. ಪೇಳು ಪುದುವೇ ದಾನಂ ಧೂಧುಂಗಲ್ವ ಗರ್ವನು ಪೋವ್ವಂ ಪೋಜಿಗಾಗಿ ಪೇಳು ಪುದುವೇಚಾತುರ್ಯುಂ ನೃಪಂಗೆಂದು ಮೆಚ್ಚಿನವಂ ಮತ್ತಿನ ಧೂಪರಂ ನೃಪವರಂ
14. ಶ್ರೀರೂಪ ನಾರಾಯಣಂ||ಸ್ಥಿರನೇ ಕೈಯೊಳೆ ಧಾತ್ರಿಯಂ ನಿಲಿಸಿದಂ ತೇಜಸ್ವಿಯೇ ವಕ್ತಿಯಂ ಕೊರಗಿರ್ಪಂ ಕುಡ ರಾಪ್ಪನೇ ಕನಕ ಕೈಳಂ ದೂರವಾಗಿ
15. ದ್ವಂತ್ತರಿಸಿತ್ತು ಶುಚಿಯೇ ನಿರೀಕ್ಷಿಸಿದವರ ನೆ ಪಾಪಿಗಳೆ ಚೆಲುವನೇ ಹರನಂ ಮೋಹಿಸರೆಂತು ವಾಪ್ಪನಧಿಕಂ ಶ್ರೀ ವಿಷ್ಣು ಧೂಪಾಳಕಂ||ಮೊದ
16. ರೋ ಪೋಯ್ಯಳ ರಾಜ್ಯ ಲಕ್ಷ್ಮಿ ಯೊದವಂ ತೋಳ್ಬಲುಹಿ ನಿನ್ನಾಳ್ವ ತನ್ನದಯಂ ರಂಜಿಸೆ ತನ ಬಲುಪೊದವೆ ತಂ ನಾರ್ಪೇದ ತಂನಾಜ್ಜೆ ಮೀದ ದಿಶಾಚಕ್ರ
17. ಮ ನೊತ್ತಿಕೊಣ್ಣು ತಳಕಾಡಂ ಗಂಗ ರಾಜ್ಯಕ್ಕೆ ತಾಂ ಮೊದರಾದಂ ಯದುವಂತ ವರ್ದನ ಕರಂ ಶ್ರೀ ವಿಷ್ಣು ಧೂಪಾಳಕಂ||ದುವ್ವಾರಾಕಿಧರಾ
18. ಧರೇಂದ್ರ ಕುಳಶಂ ಶ್ರೀವಿಷ್ಣು ಧೂಪಾಳ ನಾರ್ದೇರ್ಬೆಟ್ಟಲು ಚೀಲುತೋಡಿಪೋಗಿ ಧಯದಿಂದಾ ಬಂದನೀ ಬಂದ ನೆಂದು ನಿಪಾಳರ ಕಣ್ಣಿರೋಕವನಿತುಂ
19. ತದ್ವೃಪ ಮಾಗಿರ್ಪುದಂ ಸರ್ವಂ ವಿಷ್ಣು ಮಯಂ ಜಗತ್ತನಿಪುದೇಂ ಪ್ರತ್ಯಕ್ಷಮಾಗಿದ್ದುರ್ದೇ||ಪದದೊಳು ಕೂರ್ಮ ಸ್ವರೂಪಂ ನಯನ ಯುಗಳದೊಳ್ ಮ
20. ತ್ಸ್ಮರೂಪಂ ಪುನ್ರೇವದೊಳಾದಿ ಕ್ಕೋಡರೂಪಂ ನಡುವಿನೊಳ್ ನೃಸಿಂಹತ್ವ ವಾತ್ಸಪ್ರಧಾವಾಸ್ಪದದೊಳ್ ರಾಮ ತ್ರಯತ್ವಂ ಮತಿವಿಕಸನದೊಳು
21. ಬುದ್ಧರೂಪಾಗಿ ಗುಜ್ಜಾಗದ ಕಲ್ಪತ್ವಕ್ಕೆ ಮೆಯೋರದ ಹಯನಿಪಂ ವಿಷ್ಣು ಜಿಷ್ಣು ಪ್ರತಾಪಂ||ಜಳನಿಧಿಯಂಕೆನ ಮ್ಮನಗೆ ಕೂಡಕಲಂಕು
22. ವ ಬಾಡವಾಗ್ನಿಯನ್ನಳ ದೊಳಗಿದ್ದರಾಗಿ ಪೊಸದಿಕ್ಕುವ ಶೇಷನ ಕರ್ಣನಾಳ ಸಂಚಳನದೆ ನಿಂನನಂಜನು ಮುಳೆಂದು ಮುಳಪ್ಪ ಪೊಡಪ್ಪ ನಾವಗಂ

23. ಮುಳಿದಡೆ ತೋಟುಗುಂ ವಿಜಯವರ್ಧನ ನೀಕಲ ವಿಷ್ಣು ವರ್ಧನಂ||ಇವನೀ ದಕ್ಷಿಣ ಬಾಹುದಣ್ಣ ದೊಳೊಡಂಬುಟ್ಟಾಗಿ ತೋಟುಪ್ಪ ಮತ್ತೆ ಪೊರಾಯಾದಿ ವ
24. ರಾಹನೆತ್ತಿದ ಧರಿತ್ತೀ ಮಂಡಳಂ ತೇಜದಿಂದ ವರಲ್ಲಂಬುಜದ್ವರಂಬರ ದೊಳಿದ್ದುತ್ತುಪ್ಪರುಗ್ಗಂಡಳಂ ಸವನೇ ಸಾಹಸದೊಳ ನಳಾದಿನರಪಾಳವ್ವಿಪ್ಪು ಧು
25. ಪಾಳನೊಳ||ಎರೆ ಕಾವೇರಿಯ ವಾರಿಕೂಡೆ ಪೊಲಸಾದತ್ತೆಂದು ಹೇವಯ್ಸುತಂ ಕೆಲದೊಳ ಕೂಪ ಜಳಾಸಿಯುತ್ತುನೆ ಗವಾ ರಾಜೇಂದ್ರ ಚೋಳಂ ಧು
26. ಚಾ ಬಳದಿಂ ವಿಷ್ಣು ನೃಪಾಳ ಸೇನೆಯ ಪೆಣಂಗಳ ತಂದದೀಪೂರದೊಳ ಕಲಸರ್ ಎಕ್ರಮ ಕೇಳಿಯಂ ಮೆದದ ನತ್ತುಗೃಪ್ರತಾಪೋದಯಂ||ಬಳಸು
27. ತ್ತಂ ಕೀರ್ತ್ತಿ ಸುತ್ತಂ ಸುಳಿದು ಸುಳಿದು ತೆಕ್ಕೆಯ್ಸರರ್ ಕೂಡೆ ಶೇಷೋಬ್ಬಳ ಕಾಯಂ ತೀವಿದಾ ಪೇಳಿಗೆಯೊಲರೆ ಸರೋಜಾತ ಪಾಣ್ಣಂ ಧರಿತ್ತೀತಳ ವೆಲ್ಲಂ
28. ತಂದದೀಗ್ವಾರಯು ವೆನೆಪರಸಿ ಪರ್ವಳ್ಳಿನಂ ಕ್ಷತ್ರ ಧಮ್ಮೋಬ್ಬಳರಮ್ಮೋತ್ತುಂಗ ಹಮ್ಮಾರ್ಪ್ಪಿತ ಮಣಿಕಳತಂ ವಿಷ್ಣು ಪೆತ್ತಂದೆಡಂಗಂ|| ಧಾರಾ ಧಾ
29. ರೋ ಧುಜಬಳವತಾಂ ಮಾಳವಾಧೀಶ್ವರಾಣಾಂ ಭೋಜೇನಾಜಾ ವಿಜಿತರಿಪುಣಾ ವರ್ಧಿತಾ ಯಾ ಪ್ರಸಿದ್ಧಾ ಸಾಧೂತಾಪೋಶನ ಮಹಿತ
30. ಧೂಘೋಟನೇ ಯಸ್ತ ಪೂರ್ವಂ ಕೌದೇರಾಶಾ ವಿಜಯ ಸಮಯೇ ವರ್ಣ್ಯತೇ ಕಿಂಸವೀರಃ||ಧೂಸೀಮಾಚಳ ಚಕ್ರ ಪೂರ್ಣಯುತಸಾ
31. ಸಂಪೂರ್ಣ ಬಿಂಬೋದಯಃ ವಿಷ್ಣುಃ ಪೇಚರಮಿಂದು ಮೇಣಕಿಳಕಂ ಶಾಡ್ವಾರ ಸರಾಂಧನಃ ತೇಜಸ್ವೀಬ್ರತರೋಪ್ಯ ಪೂರ್ವ್ವ ಪಿಮುಕ್ತಾ ಪೂ
32. ವ್ಯಂ ಹನನ ಸರ್ವದಾಃ ಪಿತೃಸ್ಥಾನ ಶಿಖಾಮಣಿಂ ವಿಜಯತೇ ರೋಕ್ಮಕ ಚೂಡಾಮಣಿಃ||ಜಯತಿ ಧರಣಿ ರೋಕ್ಮೋತ್ತಂಸಿತಾಸ್ತ್ರೀಯ ಪಾದಃ
33. ಚತುರ ಮುಖಗೋಪ್ತೀ ಪ್ರೌಢ ವಾಣೀ ವಿನೋದಸ್ಸ ಕಳ ಭರತವಿದ್ಯಾ ಹೃದ್ಯ ಗಂಧೀರ ಛಾವಃ ವಿಪುಳ ವಿಜಯ ಲಕ್ಷ್ಮೀವಲ್ಲಭೋ ವಿಷ್ಣು ದೇ
34. ವಃ ಕಂದಾಲಿ ವಿಷ್ಣು ವರ್ಧನಂಗಂ ಶ್ರೀವಧುಗೆ ಸಮಾನ ಮೆಸಿಪ ಪೆಂಪಿನ ಲಕ್ಷ್ಮಾದೇವಿಗೆ ನುತನುದಯಿಸಿದಂ ಧೂವಿ ದಿತ ಯಶೋವಿರಾಸಿನರ
35. ಸಿಂಹ ನೃಪಂ||ವೃತ್ತಂ||ತರಳ ವಿಳೋಚನಾಂಚಳಕೆ ಕೆಂಪಿಸುತುಂಬರೆ ಬಕ್ಕವಾಗಳಂತರಿ ನರಪಾಳ ನಂಕುಳದ ಪಂದರೆ ಕೈಗೆ ತುರಂಗ ರಾಜಿ ಮಂ
36. ದುರಕ್ಕೆ ಗಜಾಳಿ ಸಾರಿಗೆ ಧನಂ ನಿಜಕೋಶ ಗೃಹಾಂತರಕ್ಕೆ ತದ್ವರೆ ಕಡಿತಕ್ಕೆ ಪುಂಡಿಗೆಗವೋಲೆಗವೀ ನರಸಿಂಹ ದೇವನ||ಅರಿಧೂಪ್ಪುಂದುಮೆಯೋ
37. ಉದದ ಮಯವದಿಂ ತೋಟನೇ ಕೂರ ದೈತ್ಯೇಶ್ವರ ವಕ್ಷ ಕ್ಷೇತ್ರ ಸಿದ್ಧಾರುಣ ನಬುಕರೋಚ್ಚಂಡ ದೋರ್ಧ್ವಂಡ ಮಂ ಭೀಕರ ಚಿಹ್ನಾಕೀರ್ಣ ಗೀರ್ಣಾರ್
38. ನನಮನೋಗದ ಕೂದ್ವಾರದಯ ಸಂಚಳ ತ್ತೇಸರ ಛಾನ್ವದ್ ಕಣ್ಣಮಂ ಪುರ್ಗ್ವರ ಪನರವಮಂ ನಾರಸಿಂಹ ಕ್ಷಿತಿಶಂ||ವಿಭವೇಂದ್ರಂ ಶುಭದಂಡ ದಾ
39. ತನಹಿತ ಪ್ರಧ್ವಂಸ ರಕ್ಷಾಧಿಪಂ ಶುದರತ್ನಾಕರ ನಾಯಕಂ ನತಜಗತ್ ಪ್ರಾಣಂ ಬುಧ ಶ್ರೀಧನೈಶ್ವಭವಂ ತಾನೆನೆ ರೋಕವಾಳತೆಯನೇಕಾ
40. ಯತ್ತಮಂಮಾಡಿ ನಿಂದಭಿ ರೂಪಸ್ತುತ ನ . . . . . ನರಸಿಂಹ ಕ್ಷೋಣಿ ಪಾಳೋತ್ತಮಂ|| ಅರಿದೈತ್ಯಾಧಿಪ ವಕ್ಷಮಂಖರನ ಪಾನೀಕಂ ಗಳಿಂಪೋ
41. ಳ್ಳು ಬಲ್ಲುಳಂತೋಡಿದ ನಾರಸಿಂಹ ನೆನಲಕ್ಕುಂ ಪೈರಿ ವೀರಾವನೀಶ್ವರ ವಕ್ಷಸ್ಥಳಮಂ ಸ್ವಬದ್ಗನುಖ ವ್ಯಾಪಾತದಿಂ ಪೋಳ್ಳುಬರ್ ಗರುಳಂ ತೋಡು
42. [ವ ನಾರಸಿಂಹ ಸ್ರಿ] ಪಂ ಸಂಗ್ರಾಮ ರಂಗಾಗ್ರ ದೊಳ||ಮಿಸುಗುವ ತಾರಕಾದ್ರಿ ರುಡಿಯಂ ದುಗ್ವಾರ್ಣವ ಪೇನರೋಡಿಯ ದೆಸೆಗಳನಾವಗಂ



43. . . . . ಮಮರೇಂದ್ರ . . . . . ಯಂಮಿಗರೆನಿಸಿ ಕೋಭಿಸುವುದು . . . .  
 . . . . (ಕಲ್ಲು ಮಧ್ಯಕ್ಕೆ ಬಡೆದಿರುವುದರಿಂದ ಒಂದೆರಡು ಪದ್ಧಗಳು ಹೋಗಿವೆ)
44. ದ ಮರಾಳಮಂಡಳಿಕ ಪುಟಾಸಪ್ಪರೂಪಕಂದಪ್ಪ ನಾಮಾದಿ ಪ್ರಶಸ್ತಿ ಸಹಿತಂ ಶ್ರೀಮತ್ತ್ರಿಧುವನಮಲ್ಲತಳಿಕಾಡು  
 ಗಂಗವಾಡಿ ನೋಂಬವಾಡಿ
45. ಬನವಸೆ ಹಾನುಂಗಲ್ ಹಲಸಿಗೆ ಬೆಳ್ಳಲಂಗೊಂಡ ಭುಜಬಳ ವೀರಗಂಗ ಪ್ರತಾಪ ಹೊಯ್ಸಳ ನಾರಸಿಂಹ ದೇವರ್  
 ದೋರಸಮುದ್ರದ ಬೀಡಿನ
46. ರ್ ಪೃಥ್ವೀ ರಾಜ್ಯಂ ಗೆಯ್ಯುತ್ತ ಮಿರೆ ತತ್ ಪಾದಪದ್ಮೋಪ ಜೀವಿ ಬಿಟ್ಟಬೋವನನ್ವಯ ವದೆಂತೆನೆ ೮ ಕಂದ||ಎಳೆ  
 ಯೊಳಗೆ ನೆಗಳ್ಳನಾ ಹೊಯ್ಸಳ ಬೋವಂ [ಗಂ]
47. ಮಾದಿಕವೈಗಂ ಪುಟ್ಟಿದ ನಿಮ್ಮಳ ಮತಿಯನೇಕ ಗುಣಗಣ ನಿಳಯಂ ತಾನೆನಿಸಿ ಬಿಟ್ಟಬೋವಂ ಧರೆಯೊಳ್||ಪಲವುಂ  
 ಶಿವಾಲಯಂಗಳ
48. ಪಲವು ಸರೋವರ ಮನುಳ ವಿಶ್ವಾವನಿಯೊಳ್ ಪಲವುಂ ಜೀರ್ಣೋದ್ಧಾರ ಮನೋಲವಿಂ ಮಾಡಿಸಿದ ಬಿಟ್ಟಬೋವಂ  
 ಕೃತಾರ್ಥಂ||ವೃತ್ತ||ಜನವಿನುತಂ
49. ವಿವೇಕನಿಧಿ ಸಚ್ಚರಿತಾಸ್ರಯ ನಾತ್ಮವಂಶವರ್ಧನ ನಭಿಮಾನ ಮೇರು ಸುಜನಾಗ್ರಣಿ ದಾನವಿನೋದಿ ಪುಣ್ಯಭಾಷನ  
 ನನವದ್ಯ ನೆಂದು ಧರೆ
50. ಬಣ್ಣಪುದಕ್ಕದೊಳೆಯ್ದೆ ಬಿಟ್ಟ ಬೋವನ ನಿನ ತೇಜನಂ ಗುಣ ಸಮಾಜನನಾ ಸೃತ ಕಲ್ಪಧೂಜನಂ||ನಿರುಪಮ ಚಾರಿತ್ರಂ  
 ಮಂದರ ಧೈರ್ಯ ನವಾರ
51. ಗುಣಗಣಾಧಾರಂ ಶಂಕರ ಪಾದಪದ್ಮಧಕ್ತಂ ನರರಳವೆ ಬಿಟ್ಟಬೋವ ನೂರ್ಜಿತ ತೇಜ||ಹರನಲ್ಲದಂನೈದೆಯ್ಯವ  
 ನಿರುತಂ ತಾನಜಯ ಧರ್ಮಬುದ್ಧಿ
52. ಯ ನಟವಂ ಪರಮಾರ್ಥ ಬಿಟ್ಟಬೋವಂ ಧರೆಯೊಳ್ ಸತ್ಕೀರ್ತಿ ಯಂದೆ ಪೆಸರಂ ಪಡೆದಂ||ವೃತ್ತ||ರಸವತ್ ಚಿತ್ರ  
 ವನೇಕವತ್ಯ ಪಲವುಂ ಕೂಟಂಗಳಿಂ ಗೋತ್ರ ಶೈ
53. ಳ ಸಮಾನೋನ್ನತ ಮಾಗಿ ದೇವಕುಳಮಂ ತಾನಿಸಿದಂ ಕೂಡೆಮಾಡಿಸಿದಂ ಬೆಲ್ವುರ ದೊಳ್ಳಿಚಿತ್ರ ಮೆನಲಗಲೆ ಬಿಟ್ಟ  
 ಬೋವಂಕರಂ ವಸುಧಾ ಚಕ್ರದೊಳಿಂ
54. ದು ಬಣ್ಣಿಸು ವರೋರ್ದಾನಂದದಿಂ ಸಂತತಂ||೮ ಅಲ್ಲ ಶ್ರೀಮನ್‌ಮಹಾ ಬಿಟ್ಟೀಶ್ವರ ದೇವರಂ ಶುಭದಿನದಂ  
 ಸುಪ್ರತಿಷ್ಠಿತಂ ಮಾಡಿ ಯಾಸ್ತಾ
55. ನದ ಬಣ್ಣಿಸುತ್ತ ಜೀರ್ಣೋದ್ಧಾರಕ್ಕಂ ದೇವಪೂಜೆಗಂ ರಂಗ ಭೋಗಕ್ಕಂ ಪೂಜಕಾದಿ ದೇವ ಪರಚಾರಕ ಜನಕ್ಕಂ  
 ಬ್ರಾಹ್ಮಣ ಪರಿವ್ರಾಜ ದೇಶಾಂತರಾ ಶ್ವ
56. ತಾ ಹಾರ ದಾನಕ್ಕಂ ಶ್ರೀಮತ್ ಪ್ರತಾಪ ಹೊಯ್ಸಳ ನಾರಸಿಂಹ ದೇವಂಗೆ ಪಾದಪೂಜೆಯಂ ಕೊಟ್ಟು ಬಿಟ್ಟಬೋವಂ  
 ಧಾರಾ ಪೂರ್ವಕಂ ಬಿಡಿಸಿದ
57. ದತ್ತಿ ತೆಂಕದೆಸೆಯಲು ಹಳಮಯ್ಯಾದೆ ಬಡಗಲು ಕೋಟಿಯಗಳು ಗಡಿ ಮೂಡಲು ಸುಗ್ಗರೇಶ್ವರ ದೇವರ ಗದ್ದೆವರಂ  
 ಸೀಮೆ ಹಡುವಲು
58. ಹೊಯ್ಸಳ ಸಮುದ್ರದ ಬಡಗಣ ಕೋಡಿಯಲುಬಿಟ್ಟಬೋವಂ ಕಲ್ಲತುಂಬಂ ರೇನಾಗಿ ಗೆಯ್ಯಿಕೆದೆಯ ಹಳವೊಡವುಗಳಂ  
 ಹೂಳಿ
59. ಸಲು ಸಾವಿರಹೊನ್ನಂ ಕೊಟ್ಟು ಗೊರಿಸಿದ ಮೊದಲೇರಿ ಮಯ್ಯಾದೆ ನನ್ನಾದೀವಿಗೆಗೆ ಗಾಣವಾಲು ಹತ್ತೊಕ್ಕಲಕಳ  
 ತೆಜ್ಜ ದೇಗುಲಕ್ಕೆ ಬಡಗಲಂಗಡಿ
60. ಯಂ ತೆಂಕಲು ಚಾಮು ದೊಳಗಣೆರಡುಕೇರಿ ದೇವಂಗೆ ರಾಜ ವೀಧಿ ಪ್ರತಿಷ್ಠೆಯಲು ಬಿಟ್ಟಬೋವಂ ಶ್ರೀನಕರವಂ  
 ಕರೆಯು ಲಟ್ಟಿತಂಬು
61. ಲಂಗೊಟ್ಟು ಸೆಡೆಯಕ್ಕಿಯಂಗಡಿದಂಬುಲ ಹೇಳುಂಗೆ ನೊಡರೆ ಧರ್ಮ ಪತ್ತುಗೆ ಎಂತಾದೊಡಂ ದೇವಂಗೆ ನಡವಂ  
 ತಾಗಿ ಬೇಡಿಕೊಂಡಸೆಡೆಯೆ
62. ಣ್ಣೆ ತೆಲ್ಲಗ ರೊಕ್ಕಲಲು|ಮೂವರಸಗರು ಶ್ರೀಚಗೇಶ್ವರಕ್ಕಂ ಬಿಟ್ಟೀಶ್ವರ ದೇವ್ಗ್ಗಂ ಸಲುವಂತು ಸಕವರ್ಷ ಸಾಸಿರ  
 ದೆಂಥತಾಜಿನೆಯ ಪ್ರಭವ ಸಂ

63. ವತ್ಸರದ ಪುಷ್ಯ ಸುದ್ದ ಚತುರ್ದಶಿ ಸೋಮವಾರ ದುತ್ತರಾಯಣ ಸಂಕ್ರಮಣ ದಂದು ಶ್ರೀಸ್ವಸ್ತಿಯಮನಿಯಮ  
ಸ್ವಾಧ್ಯಾಯ ಧ್ಯಾನಧಾರಣ
64. ಮೌನಾನುಷ್ಠಾನ ಜಪಸಮಾಧಿ ಶಿಲಗುಣ ಸಂಪನ್ನರಪ್ಪ ತೇಜೋನಿಧಿ ಪಂಡಿತಗ್ಗೇ ಸ್ಥಾನವಂ ಧಾರಾಪೂರ್ವಕಂ  
ಮಾಡಿಬಿಟ್ಟ ಬೋವಂ ಕೊಟ್ಟಿ ೮
65. ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾಯೋಹರೇತ ವಸುಂಧರಾಸ್ವಪ್ನಿಷ್ಟರುಷ ಸಹಕ್ರಾಣಿ ವಿಷ್ವಾಯಾಂಜಾಯತೇ ಕ್ರಮಿಃ ||  
ನವಿಷಂ ವಿಷಮಿತ್ಯಾಹು
66. ದೇವ [ವ] ಸ್ವಂ ವಿಷಮುಡ್ಯತೆ ವಿಷಮೇಕಾಕಿನಂ ಹಸ್ತಿದೇವಸ್ವಂ ಪುತ್ರಪಾತ್ರಿಕಂ || ಸಾಮಾನೋಯಂ ಧರ್ಮಸೇ  
ಷುನ್ಮು ಪಾಣಾಂ ಕಾರೇಕಾರೇ ಪಾಲನೀಯೇ
67. ಭವದ್ವಿಃ ಸರ್ವಾನ್ವೇತಾಂ ಧಾವಿನಃ ಪಾತ್ರಿಕೇಂದ್ರಾನ್ ಧೂಯೋ ಧೂಯೋ ಯಾಚತೇ ರಾಮಚಂದ್ರಃ || ಪ್ರಿಯದಿಂ  
ದ್ವಿದ್ವನೆಯ್ದಿ ಕಾ
68. ವ ಮನುಜಂ ಗಾಯಂ ಜಯಶ್ರೀ ಯುಮಕ್ಕೆ ಯದಂ ಕಾಯದೆ ಕಾಯ್ವ ಪಾಪಿಗೆ ಕುರುಕ್ಷೇತ್ರಂಗಳೊಳ ವಾರ  
ಣಾಸಿಯೊಳೆಕ್ಕೊಟ ಮುನೀಂ
69. ದ್ವರಂ ಕವಿರೆಯಂ ವೇದಾಧ್ಯರಂ ಕೊಂದ ದೊಂದಮಸಂ ಪೊದ್ದುಗುವೆಂದು ಸಾಣದಪುವೀಶೈಕಾಕ್ಷರಂ ಧಾತ್ರಿ  
ಯೊಳ || ಸೂರ್ಯ್ಯಣ್ಣನ ಮಗ ಮಹದೇವನ ಬರಪ ||

*Transliteration.*

1. namas tunga-sīras-chumbi-chandra-chāmara-châravê trailôkya-nagarâram-  
bha-mûla-stambhâya Śambhave tatô Dvârâ [va]-
2. tînâthâh Poysalâ dvîpi-lâmehhanâh jâtâs Śasapurê tēshu Vinayâdita-  
bhûpatih || & Vinayâ [di]-
3. tyamgam pâvana-châritre Keleyabara-sigav akhilôrvvivanan udayam  
geydam Śrīvara-pada-padma-bhṛimgan Eṛeya [mga]
4. nripam || eragadavampdira talegalan eragipan eragipan arâti-lakshmiyan  
idirimpgeragada balupindam tanageragipan Eṛeyamgan atuļavajēya-
5. śrīyam || â-narapatig ambhōdhig anûna-gabhîrateye samanisirppamtire san-  
mânini Yêchaladēvi manōnayana-pprîti samanisire samani-
6. sida || ene negaldâ yirvarggam tanujar jjaniyisidar alte Ballâlam Vishnu-  
nripâlakan Udayâdityanemba mûvarum udârar âhavadhîrar
7. vṛitta || avaro | madhyamanâgiyum pûrvvâparâmbōdhiyeyduvinam kûḍe  
nimirechuvomdu nija-nih-pratyûha-vikrâmta-
8. dudbhavadind uttamanâdan uttama-guṇa-bhrâjishṇu Lakshmiavadhûdha-  
van udvṛitta-virōdhi-daitya-mathanam śrī Vishnu-bhûpâlakam |  
Javanum tamnaya gamḍa-
9. lachchanam enippâ mīseyam tirddalamjuvinam kamduguvemdu kâlugurgal  
& namrârigalū suyyalamjuvinam tējada somkinimday emestigem-
10. duddhatar nnōḍalamjuvinam vikrama-vibhramam sogayisitt i-Vishnu-  
bhûpâlano || Dhanadam dakshinâ-vâyuvêke taḍedattô tîḍiti-
11. llinnu vembinegam vairi-karōṭi-kōṭi-mukha-nâsâramdhrado | mamdra-  
nisvaram unmal maļayâṇiḷam sulidu kâlakshêpamam Vishnu-bhû-







31. sampûrṇa-bimbôdayah Vishnuḥ khêcharam indum êṇa-tiḷakam śārdḍûla-  
sal-lâmchhanah tējas-tībratarôpy apûrvva-himakṛit pû-
32. rrvam hasan sarvvadâ (h) êka-sthâna-śikhâmanim vijayatê lōkaika-  
chûḍâmanih \* jayati dharaṇi-lōkōttamsit-Âtmiya-pādah
33. chatura-vibudha-gôshṭhī-praudha-vāṇi-vinôdas sakala-Bharata-vidyâ-hri-  
dya-gambhira-bhāvah vipula-Vijaya-Lakshmī-vallabhô Vishṇu-dê
34. vah 'kanda || â Vishṇuvarddhanamgām śrī-vadhuge samānam enipa  
pempina Lakshmādêvige sutan udayisidam bhūvidīta-yaśô-vilāsi Nara-
35. simha-nṛipam || vṛittam || taraḷa-viḷōchanāmpchalake kemp initum bare  
bakkuv āḡaḡant ari-narapāḷa-samkuḷada pandale kaige turamga-rāji  
mam-
36. durakke gajāḷi sālege dhanam nija-kōṣa-grihāntarakke tad dhare kaḍitakke  
vuṇḍigegav ōlegavi Narasimhadêvana || ari-bhūpar bbamḍu meydô-
37. ṛidaḍ avayavadim tōrane krūra-daityêśvara-vaksha-kshêtra-nirddârūṇa-  
nakha-nikarôchchamḍa-dōrddamḍamam bhīkara-jihvākīrṇa-gīrṇā-
38. nanamam . . . . . nogeda kūrddāḍeya samchalat kēsara bhāsvad  
kaṇṭhamam gharg-ghara-ghana-ravamam-Nārasimha-kshitīsam || vibha-  
vêndram śubha-daṇḍa-pā-
39. tan ahita-pradhvamsa-rakshādhīpam śubha-ratnākaranāyakam nata-jagat-  
prāṇam budha-śrī-dhanaiśva bhavam tām ene lōkapāḷateyan êkā-
40. yattamam māḍi nimḍ abhirūpa-stutana . . . . . Narasimha-kshōṇipālōt-  
tamam || ari-daityādhīpa-vakshamam khara-nakhāṇikamgaḷim pō-
41. ḷdu bal-garūḷam tōḍida Nārasimhan enal akkam vairi-vīrāvaniśvara-vak-  
shasthaḷamam sva-khaḍga-nakhara-vyāghātadim pōḷdu bal-garūḷam tōḍu-
42. va Nārasimhanṛipanam samgrāma-rangāgradoḷ || misuguva tārakādri-  
ruchiyim Dugdhārūṇava-phēna-rōchiya desegalan āvagam
43. . . . amahēndra . . . . . yīm migil enisi śōbhisuvudu . . . . .  
[Some lines are lost here due to the slab being broken in the middle].
44. da-marāḷa † mamḍalika-ghatā-sarppa † rūpa-Kamdarppa nāmāḍi prasasti-  
sahitam śrīmat Tribhuvanamalla Talekāḍu Gaṃgavāḍi Noṇambavāḍi
45. Banavase Hānūḡal Halasige Beḷvalam-gomḍa bhujabāḷa Viragamga  
Pratāpa Hoysaḷa Nārasimhadêvar Dōrasamudrada bīḍina-
46. † prithvi-rājyam geyyuttam ire tat-pāda-padmōpajīvi Bīṭṭibōvan-anvayav  
adeṃtene † kamḍa † eḷeyolage negaḷdan ā Hoysaḷa-bōvam [gam]
47. Mādikavvegām puṭṭida nirmmaḷa-matiy anēka-guṇa-gaṇa-nīlayam tām  
enisi Bīṭṭibōvam dhareyoḷ || palavum śivālayamgaḷa
48. palavu sarōvaraman akhīḷa-viśvāvaniyoḷ palavum jirṇō-ddhāraman olavim  
māḍisida Bīṭṭibōvam kṛitārttham || vṛitta || jana-vinutam
49. vivēkanidhi sachcharitāsrayan ātma-vamśa-varddhanan abhimāna-Mēru  
sujanāgrāṇi dāna-vinōḍi puṇya-bhājanan anavadyan emḍu dhare



50. baṇṇipud arkkaroḷ eyde Biṭṭibôvanan ina-têjanam guṇa-samâjanan âsrita-  
kalpa-bhûjanam || nirupama-châritram Mamdara-dhairyyan apâra-
51. guṇa-gaṇâdhâram Śamkara-pâda-padma-bhaktam narar alave Biṭṭibôvan  
ûrjjita-têja || Haran allad aṇṇya-deyvava nirutam tân ariya dharma-  
buddhi-
52. yan ariyam paramârttha Biṭṭibôvam dhareyoḷ sat-kirttiyimde pesaram  
paḍedam || vṛitta || rasavat-chitrav anêka-patra palavam kûṭamgaḷim  
gôtra-śai-
53. la-samânônṇatamâgi dēvakulamam tân intidam kûḍe māḍisidam Belvuradol  
vichitram enal igale Biṭṭibôvam karam vasudhâ-chakradol em-
54. du baṇṇisuvar old āṇaṇḍadiṇ samtatam || alli śrīman mahâ Biṭṭisvara-  
dēvaram śubha-dinadal su-pratishṭhitam māḍiy ā-sthâ-
55. nada khaṇḍa-sphuṭita-jirṇnôddhârakkam dēvapûjegaṇ raṅga-bhōgakkam  
pûjakâdi-dēva-parichâraka-janakkam brâhmaṇa parivrâja dēsāntar âśrī-
56. tāhâra-dānakkam śrīmat Pratâpa Hoysala Nârasimgha-dēvamge pâda-  
pûjeyam kottu Biṭṭibôvam dhârâ-pûrvvakam biḍisida
57. datti tēpka-deseyalu haḷa maryyâde baḍagalu kôṭeyagaḷu gaḍi mûḍalu  
Suggalēsvara-dēvara gadde varam sīme haḍuvalu
58. Hoysala-samudrada baḍagaṇa kôḍiyalu Biṭṭibôvam kalla tumbam lēsâgi  
geysi kereya haḷe voḍavugaḷam hûli-
59. salu sāvira honnam kottu gorisida modalēri maryyâde nandâdivigege  
gāṇav āṇu hatt okkala kaḷa-tere dēgulakke baḍagal aṇḍaḍi-
60. yim tēpkalu chauvaṭadolagaṇ eraḍu kēri dēvarige rāja-vidhi pratishṭeyalu  
Biṭṭibôvam śrī-nakaravam kareyalatti tambu-
61. lam gottu seḍeyakkiy-aṇḍaḍi dambula hēṇṇige nûr ele dharma pattuge  
enitâdoḍam dēvarige naḍavamtâgi bēḍikomḍa seḍeye-
62. ṇṇe telligar okkalalu i mûvar asagaru śrī Jagatēsvarakkam Biṭṭisvara-  
dēvarggaṇ saluvantu Saka varsha sāsirad embhatâṇeya Prabhava-  
sam-
63. vatsarada Pushya suddha chaturddasi Sômaṇvârad uttarâyaṇa-  
samkramaṇaḍamdu svasti yama niyama svādhyâya dhyâna dhârâṇa
64. maunânushṭhâna japa samâdhi śīlaguṇa sampannar appa Tējônidhi-  
pamḍitargg i-sthânavam dhârâ-pûrvvakam māḍi Biṭṭibôvam kottu
65. sva-dattam para-dattam vâ yô harēta vasumdhârâ ssasṭṭir vvarusha-  
sahaśrâṇi viśṭhâyâm jāyate krimih || na viśam viśam ity āhu-
66. r dē[va]svam viśam uchyate viśam êkâkinam hanti dēvasvam putra-  
pautrikam || sāmânyô 'yam dharma- sētur nṇripâṇam kâlē kâlē  
pālanyô
67. bhavadbhiḥ sarvvān êtān bhāvināḥ pârthivēndrān bhūyô bhūyô yāchate  
Rāmachandrah || priyaḍimḍ int idan eyde kâ-



68. va manuṅgaṃ āyur jayaśrīyur akke yidaṃ kāyade kāyva pāpige  
Kurukshēṭṭaṅgaḷoḷ Vāraṇāsiyoḷ ekkōṭi-munim-  
69. draraṃ kavileyam vēdādhyaram komd adomp ayasaṃ pordduguvemdu  
sāridapuv : śailāksharam dhātriyoḷ || Sūryaṇṇana maga Mahadēvana  
barapa ||

*Translation.*

Then the Poysalas, lords of Dvārāvati, with the tiger as their crest were born in (ruled in) Śaśapura. Among them was the king Vinayāditya.

To that Vinayāditya and Keḷeyabbarasi of pure character was born king Eṇeyanga, lord of the whole world and a bee at the lotus feet of Viṣṇu.

King Eṇeyanga would pounce on the heads of those who would not bend before him. He would subdue the goddess of prosperity (Lakshmi) of the enemies. With a prowess which made him not to bow down before others he would force the goddess of victory to come to him.

Like the sea getting great depth, that king got as his wife the good lady Êchaladēvi who brought delight to his mind and eyes.

To that famous couple were born the glorious sons Ballāḷa, Viṣṇu-nripālaka and Udayāditya, generous, possessed of liberality and heroism in battle. Of them, though the middle one, Viṣṇu-bhūpālaka became prominent by the play of the unobstructed prowess of his arms which extended his kingdom from the eastern to the western ocean. He was dazzling with good qualities and (like the God Viṣṇu) was the husband of Lakshmi and the destroyer of the demons, the enemies. Even Yama feared to straighten his (own) moustache, the sign of his manhood; enemies prostrate at his feet feared to breathe lest his toe-nails might scorch up; the proud feared to look lest the flame of his glory should consume their eyelids:—such was the brilliance of his valour.

Kubēra.—Why is the south wind delayed? Why has it not set in yet? “Because the breeze from Malaya is impeded by blowing into the nostrils of the myriad skulls of his enemies slain in king Viṣṇu’s expeditions along the banks of the Kāvēri.”

Is there brilliance in any kshatriya excepting the sun? Is there liberality in any kshatriya with the exception of Karna? Is there wisdom in any king with the exception of Brahma? Thus thinking this foremost king, and a Nārāyaṇa in form does not appreciate other kings.

Is he constant? He has the earth in his arms. Is he bright? He makes fire lose its brightness. Is he liberal? The Golden Mountain hid itself at a distance. Is he pure? Those who behold him will be free from sins. Is he handsome? He excels Manmatha who is able to infatuate Hara.

First holding by the might of his arms the wealth of the Poysala kingdom which was his inheritance, his prosperity increasing, his might and prowess rising,



his authority spreading he brought all the regions under his control and capturing Talakâḍ became supreme in the Ganga kingdom—the promoter of the Yadu-vamśa, the king Viṣṇu.

When king Viṣṇu, an irresistible thunderbolt to the mountains, the kings, roaring pursues them, kings fly panic-stricken crying with fear 'there he comes, here he comes' and the whole world seems filled with his form to their eyes, thus affording a clear illustration of the saying that all the world is pervaded by Viṣṇu.

The victorious king Viṣṇu is really Hari, having the form of Tortoise in his feet, and the Fish in his eyes, the primeval Boar in his big neck, Narasimha in his waist, the three Râmas in the expanse of his glory and Buddha in the brightness of his intellect, but is not a Dwarf and has not assumed the form of Kalki (Cruel).

This heroic Viṣṇuvardhana, ever victorious, will whenever he gets angry exhibit his power of rage by telling Śeṣha that owing to the blood circulation in the veins of his ears, his poison is powerless:—Śeṣha who stirs (hosadikku) the dead embers of submarine fire which shakes the waters of the sea when they are full of mud. (The meaning of this stanza is not very clear).

In his right arm the earth which the Primal Boar lifted up sits at ease and looks like a lotus expanding by his brilliance and the sun remains (steady) in the sky. Are kings like Nala equal to king Viṣṇu in power?

Behold, in order that Râjendra-chôla, disgusted at the water of the Kâvēri suddenly becoming polluted, should be driven to the use of water from wells in the vicinity, Viṣṇu by the power of his arm threw all the corpses of his army into the stream of the river and caused his valour to shine forth.

His fame spread everywhere and moving round and round embraced all regions. Thereby the universe looked like a box filled with the bright body of Śeṣha. The whole earth seemed to bless him that he might live long. Such was the greatness of Viṣṇu who was a final set up with gems on the lofty, fine and bright mansion of kingly duties (dharma).

Dhârâ which was the stronghold of the Mâlava kings and which had been brought to great fame by king Bhôja, a conqueror of enemies, he swallowed, as if the preliminary sip (*âpôśana*) before devouring the whole earth in his expedition to the north:—who can describe such a hero?

Viṣṇu excels moon in every way: his fame filling all the limits of earth up to the mountains, Viṣṇu is always fully bright and thus surpasses the moon who moves (only) in the sky. Viṣṇu has tiger as his crest while the moon has the deer as his ornament. Though filled with dazzling brilliance, Viṣṇu is a unique moon smiling always first (before speaking to others). Being the sole crest-jewel of the universe he excels the moon who is a crest-jewel only at one place (*i.e.*, Śiva's head).



Victorious is Vishṇudēva, favourite of the Goddess of victory, whose feet are borne over the heads of all the people in the universe, delighter in skilful talks in the assemblies of the learned men and deeply versed in the mysteries of the Bharatavidyā (dancing, dramaturgy, etc.) To that Vishṇuvardhana and the famous Lakshmādevi skilled in arts (bhāvodbhave) was born king Narasimha, possessed of fame extending over the whole earth. The court of this Narasimhadēva is such that as soon as a slight redness comes to his tremulous eyes (when he gets angry), immediately the lifeless heads of the hostile kings come to his hands, their horses come to his horse-stables, their elephants to his elephant stables, their money to his treasure-house, their kingdoms to his registers (kadita) and seal.

When hostile kings appeared before him would not king Narasimha show by the parts of his body that he was a Man Lion—the huge arms terrible on account of the nails piercing the breasts of the cruel chief of demons, the fierce mouth distended with protruding tongue, and the sharp tusks, the neck shining with bristling mane and the great fierce roar?

The foremost of kings, Narasimha is an embodiment of all the guardians of regions in himself and is worthy of praise:—He is an Indra in splendour, he is a dispenser of proper justice (Yama), destroyer of enemies (Agni), lord of protection (Nairuti), master of rich mines of gems (Varuṇa), succourer of those who bow to him (Vāyu), a wealth to learned men (Kubēra) and a supreme lord (Śiva).

One should call king Narasimha who in the field of battle, cuts through the chests of powerful enemy kings by the play of his sharp sword and pierces through their entrails as (the god) Narasimha who with his sharp finger-nails rent asunder the breast and took out the entrails of the king of the demons (Hiranyakaśipu), his enemy.

Lines 42-43:—This stanza is full of lacunæ and the meaning cannot be made out.

#### Lines 44—46.

While a huge serpent to the maṇḍalikas: a Manmatha in beauty: possessed of these and other attributes, the illustrious Tribhuvanamalla, conqueror of Talekāḍu, Gaṅgavāḍi, Nṇambavāḍi, Banavase, Hānūṅgal, Halasige, and Belvala, bhuja-bala Viraganga Pratāpa Hoysala Nârasimhadēvar was ruling the earth in his residence at Dôrasamudra:—

#### Lines 46—52.

A dependant on his lotus feet, Bittidēva's genealogy is as follows:—Son of Hoysala Bôva, and Mâdikavve, the pure-minded Bittidēva prospered on earth being spoken of as the abode of numerous good qualities. The clever Bittidēva set up with great love several Śiva temples and constructed lakes and renovated temples and lakes in the whole earth. The world praises lovingly Bittidēva possessed



of the splendour of sun, full of good qualities and a Kalpa tree to dependants as a treasure of wisdom, eulogised by people, shelter of good conduct, elevator of his family,, a Méru in self-respect, the leader of good people, delighter in gifts, receptacle of virtues and free from faults. Biṭṭibōva of great splendour is possessed of unrivalled good conduct, is a Mandara in courage, endowed with unfathomable assemblage of good qualities, a devotee of the lotus feet of Śankara: Can men equal him? He does not ever know any god other than Hara, he is versed in the knowledge of dharma which is the highest object to be attained (in the world):— Biṭṭidēva won a name on earth with good fame.

**Lines 52—57.**

People constantly praise with great delight Biṭṭidēva for having built at Belvura a temple full of fine figures, numerous leaf-like designs (*anēka-patra*), several pinnacles, and lofty like a mountain and very beautiful on earth. Within that temple he set upon an auspicious day the god Biṭṭiśvara and for the repairs and renovations of that temple, for the worship of the god, for the illuminations, for the (livelihood of) the priests, attendants, etc., of the god, for the feeding of the Brahmins, ascetics, strangers, and dependants gave *pādapūje* to the illustrious Pratāpa Hoysaḷa Nārasimghadēvar and with pouring of water got the following grant (for the temple).

**Lines 57-62.**

(The boundaries of the land granted):—To the south the channel (*haḷḷa*): to the north the moat of the fort: to the east the rice field of Suggalēśvaradēvaru: to the west the first bund in the northern weir of Hoysaḷasamudra, constructed by Biṭṭibōva at a cost of thousand hons, after setting up a well-made stone sluice and filling up old pits (*voḍavu*) of the tank. He also set up six oil-mills to defray the expenses of a perpetual lamp (in the temple) and he also granted *kaḷa-tere* (tax on threshing-floor) on six farmers and also two rows of houses in the square to the south of the shop to the north of the temple. (The meaning of this sentence is not clear). While the god was being consecrated (taken in procession for the first time) in the principal street of the town, Biṭṭibōva sent for the *nakara* and honouring them with betel leaves he requested that for every shop of rice the merchants should give to the gods Jagatēśvara and Biṭṭiśvara one *seḍe* of rice and for every load of betel-leaves the merchants should give the god 100 leaves and the oil-mon-  
gers should give one *seḍe* of oil for each separate family. This collection had to be given to the god whatever the total quantity might be. Three washermen.....  
..... (it is not specified what these washermen gave).

**Lines 62-64.**

On Monday, the day of Uttarāyaṇa-sankramaṇa and the 14th lunar day of the bright half of Pushya in the year Prabhava being the Śaka year 1086 Biṭṭibōva, in

order that these services might be offered to the gods Jagatêśvara and Biṭṭiśvara, bestowed with pouring of water this *sthana* (trusteeship of the temples) to Têjônidhi-panḍita, possessed of the qualities of yama, niyama, etc.

**Lines 65-69.**

The usual imprecatory verses :—*sva-dattâm paradattâm vâ, na visham visham ityâhur, sâmanyô' yam dharma-sêtur nripanâm, priyadind intidan eyde kâva manujang, etc.*

**Line 69.**

The writing of Mahadêva, son of Sûryaṇṇa.

*Note.*

This record gives an account of the setting up of the god Biṭṭiśvara at Bêlûr by a subordinate of the Hoysala King Nârasimha I named Biṭṭibôva. He is also said to have made a grant of lands for this and another temple Jagatêśvara and even induced the *nakara* (merchants) of Bêlûr to give a small tax in kind on the merchandise sold for the services of the above gods. It is interesting to note that in another inscription at Bêlûr, Biṭṭêśvara is said to have been set up by Biṭṭibôva within the precincts of the Vishṇu temple of Chennakêśava at Bêlûr (M. A. R. 1934, p. 82).

Biṭṭibôva is said to be the son of Hoysalabôva and Mâdikabbe and is said to have constructed and repaired several Śiva temples and tanks.

The date of the grant is given as Ś 1086 Prabhava sam. Pushya śu. 14 Sôma-vâra, Uttarâyana Sankramana day. Ś 1086 is Târaṇa. The nearest Prabhava is Ś 1069. Pushya śu 14 of this year corresponds to Monday 5th January 1148 A. D. It is not a day of sankramana.

The donee Têjônidhi Paṇḍita is also referred to in the other inscription of Biṭṭibôva (M. A. R. 1934, p. 82).

**29**

At the village Kônêril in the hobli of Arehalli, on a viragal standing in front of the temple of Basavaṇṇa.

Size 2' × 1'.

Kannada language and characters.

ಅರೇಹಳ್ಳಿ, ಕೋಬಳಿ ಕೋನೇರಿಲು ಗ್ರಾಮದ ಬಸವಣ್ಣ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಟ್ಟ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 2'×1'.

1. ಬಿಟದೇವನ ರಾಜ್ಯದಲು

2. ಕೋನೇರಿಲು ಮಸಣ

|

|

3. ಗೌಡನ ಅಳಿಯ ದೇಡಗೌಡ ತುಳುಮ

4. ಗುಳ್ಳು ಸತ್ತ

*Note.*

This records the death of a warrior named Bêḍagaḍa, *aliya* (nephew or son-in-law) of Masagaḍa of the village Kônêril during a cattle-raid after recovering



the cows. The event is stated to have taken place in the reign of Bittidēva same as Vishṇuvardhana, Hoysala king (C. 1111-1141 A.D.).

No date is given. The characters belong to the 12th century A.D.

## 30

At the village Tagare in the hobli of Bikkôdu, on an inscription slab set up in the temple of Basavannadēvaru and worshipped as god Śiva.

Size 3' × 1'-6".

Kannada language and characters.

ದೇವರು ತಾಲ್ಲೂಕು ಬಿಕ್ಕೋಡು ಹೋಬಳಿ ತಗರೆಯ ಬಸವಣ್ಣ ದೇವರ ದೇವಸ್ಥಾನದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1'-6".

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ
2. ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ
3. ಶಂಭವೆ
4. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಣಿ ಕೇಶ್ವರಂ ಶ್ರೀಭುವನಮಲ್ಲ ತಳಕಾಡು
5. ಗಂಗವಾಡಿ ನೋಣಂಬವಾಡಿ ಬನವನೆ ಹಾನುಂಗಲುಗೊಣ್ಣು ಭು
6. ಒಬಳವೀರಗಂಗಪ್ರತಾಪ ಹೊಯ್ಸಳ ನಾರಸಿಂಹ ದೇವ
7. ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂದ ರಾಜ್ಯಂಗೈಯ್ಯುತ್ತಿರೆ ತಗರೆ ಹ
8. ನೈರಡ ಅಣ್ಣಿಯಕುಲದ ಗವುಡುಗಳು ಚಿಣ್ಣುಗೌಡ ಕಿ
9. ಪ್ಪಗೌಡ ಪರನಾರೀ ಪುತ್ರಚಹಡಗೌಡ ಮುನ್ನಾಗಿ ಅಣ್ಣ
10. ದೇಶ್ವರ ದೇವರ ಪೂಜಾವಿಧಾನ ನಿತ್ಯನಿವೇದ್ಯಕ್ಕವಾಗಿ ತ
11. ಗರೆಯ ತಾವರೆಯ ಕೆರೆಯೊಳಗೆ ಕಾರೆಯಗದೆ ಸ
12. ಲಗೆ ಹದಿನೆಯ್ಯು ವೊಡಗದೆಯ ಕಾಲಯಗದೆ ಸಲಗೆ ಮೂ
13. ಟು ಹಿರಿಯ ಕೆಡೆಯ ಕೆಳಗೆ ಕಾರಗದ್ದೆ ಸಲಗೆ ಎರಡಂ ಸರ್ವ
14. ನಮಸ್ತವಾಗಿ ಬಿಟ್ಟದತಿ ತಗರೆ ಹನ್ನೆರಡೊಳಗೆ ಮಣ್ಣಿಂಗ
15. ಆ ಸಂದಿಯಯ್ಯಳ ಭತ್ತೊಂದು ಹೊರೆಕೆಯ್ಯ
16. ಕಲ್ಲು ? ಸಲಸುವರು ಈ ಧರ್ಮಮಂ ಪ್ರತಿಪಾಳಿಸಿ
17. ದವರು ಪಾರಣಾಸಿಯ ಲೆಕ್ಕೊಟಿ ತಪೋಧನರುಮಂ ಕವಿ
18. ಲೆಯುವಂ ರಕ್ಷಿಸಿ [ದ] ಪಳ ಕಿಡಿದವಂ ಪೌವ್ವ ಮಹಾಪಾ[ತ] ಕ
19. ಪನೆಯ್ಯು ವರ ಸಕವರ್ಷ ಗಂಗಳ ನೆಯ ಚಿತ್ರಧಾನು ಸಂವ
20. ತ್ವರದಲು ಭೂಮಿಯಂ ಬಿ[ಟ]ರು[ಇ]ನ್ನೀ ಭೂಮಿಯಂ ತಗೆ
21. ಲೆಯಸ್ತನಮಂ ರಾಜಜೀಯ ಐವತು ಗದ್ಯಾಣ ಹೊನ್ನ
22. ಯಕ್ಕಿಸ್ತನವ ಕಡದರು[ಶ್ರೀ] ಅಣ್ಣತೇಸ್ವರ ದೇವರ ಪೂ
23. ಜಾವಿಧಾನ ನಿತ್ಯಪಡಿ ನಾಲ್ಕಡಕೆ ಹತ್ತಿಲೆಯ ವೀಳಿಯ ಸಲುವಂ
24. ತಾಗಿ ಹಿರಿಯ ಕೆಡೆಯ ಕೆಳಗೆ ಆಸಂದಿಯಲಯ್ಯಳದ ಬಿ
25. ತ್ತುಗಟ್ಟಣೆಯ ಗಣವಕೊಟ ಕೂಸ ಬೋಕನ ಸುಪುತ್ರ
26. ಚಂದಗೌಡ ಯಂತೀ ವೀಳಿಯವ ಜೀಯರು ನಡಸುವ
27. ರು ಮತ್ತಂಚ್ಚಗೌಡ ನಿತ್ಯಾನಿಕ ಎರಡು ಸೊಡರೆ
28. ಣ್ಣಿಗೆ ಕೊಟಗದ್ಯಾಣ ಗಿ ಆ ವ್ರಿಧಿಯಲ ಜೀಯರು ದೀ
29. ವಿಗೆಯ ಬೆಳಗುವರು ಅಣ್ಣತೇಸ್ವರ ದೇವರಿಗೆ ಶ್ರೀ ಗಂ

30. ಧಕ್ಕೆ ಕಿರಿಯಮನೆಯ ಚಲೂಡಗೊಡ ಕೊಟ್ಟ ಪ ೫
31. ವ್ರಿಧಿಯಂದ ಚೀಯರು ನಡನುವರು ಸೌಧಾಗ್ಯ ಪು
32. ರದ ಹಾರುವ ರಾಮಯ್ಯ ಸೊಡರೇನ್ನಿಗೆ ಕೊಟ್ಟ ಪ ೫
33. ಮಾಕಿಸೆಟ್ಟ ಸೊಡರೇನ್ನಿಗೆ ಕೊಟ್ಟ ೧ ಪ ೫ ವ್ರಿಧಿಯಂ
34. ದ ಚೀಯರು ನಡನುವರು ಇಂತೀ ಧಮ್ಮವ ಪ್ರತಿಪಾ
35. ಇಪ್ಪದು ಕಡಿಸಿದವಂ ಪಂಡ ಮಹಾಪಾತಕ||

*Note.*

This record was incised on a slab set up upright in a Basavanna temple and as the figure of a linga, and that of a priest with matted hair were also carved in thick relief above the inscription to indicate a grant to the god Śiva, the villagers were worshipping the stone as Śiva. The figure with the matted hair was ignorantly identified with Nilamma, wife of the famous Viraśaiva reformer Basavanna and an additional sanctity attached itself to the stone in the minds of the villagers. Hence it was coated with oil and worshipped. This practice has gone on apparently for several years and the letters of the inscription were covered with a thick coating of oily dirt and only the bottom lines were visible. It was with great effort that the villagers who belonged to the Viraśaiva sect could be persuaded to permit the stone to be cleaned. The process of cleaning took some time and caused considerable difficulty but a free use of soap, soapnut powder, and caustic soda for some hours removed the oily dirt thoroughly and the dirt inside the carvings of the letters was scraped out and an estampage of the inscription was taken and the letters were deciphered.

The record begins with the usual invocation to Śambhu and belongs to the reign of the Hoysala King Nārasimha I (C. 1141-1173).

Certain gaudus of the Tagare twelve division including Chinṇagaḍa, Tippagaḍa, Chahaḍagaḍa are said to have made a gift of lands for the services of daily worship and food offerings to the god Anṇabēśvara (called Anṇatēśvara in lines 22 and 29). This was probably the name of the deity in the temple wherein the inscription slab is set up.

The lands given are said to consist of 15 salages of rice land in the field called Lotus Field (Tāvareyakey) in Tagare, three salages of rice land below the channel of Voḍagere, two salages of rice land below Hiriyakere tank. The gift was made rent-free. It was laid down that 1 bundle of straw containing 5 koḷagas of paddy in Āsandi should be given for manṇu (meaning not clear) in Tagare 12. These lands and the right of the management of the temple are stated to have been acquired by a priest named Rājajīya for the payment of 50 gadyāṇas.

In connection with the daily services to the god Anṇatēśvara it was laid down that 10 betel-leaves and 4 arecanuts should be offered. For this Kūsabōka's son Chandagaḍa is said to have made a grant. The details of the grant as



recorded cannot be clearly made out. He is said to have made over the *gaṇa* of the *biltugattāṇe* of 5 kolāgas in Āsandi below Hiriyakere tank and from this the priest Rājajīya had to offer the betel-leaves and arecanut daily. Further Chanda-gaṇḍa is said to have deposited a sum of 1 gadyāṇa from the interest on which 2 oil-lamps were to be offered daily to the god. Two other persons, named Hāruva Rāmayya of Saubhāgyapura and Mākisetṭi are said to have given 5 paṇas and 1 gadyāṇa and 5 paṇas, from the interest on which the priests had to offer more oil-lamps. Another person named Hiriyamaneya Chaudagaṇḍa is said to have deposited five paṇas for offering sandal paste to the god daily. The interest on this sum was to be utilised by the priests for the above purpose.

The usual imprecation that those who protect the charity would get the merit of protecting seven crores of ascetics and tawny cows at Vāraṇāsi and those who violated would be guilty of five great sins is contained in the grant.

The date is given as Ś 1084 Chitrabhānu-saṃvatsara and corresponds to A. D. 1162. No other details of the date are found.

## 31

At the village Halebtī, in the hobli of Halebtī on a slab lying in the bund to the east of the old weir of the tank.

Size 5' × 2'-6".

Kannada language and characters.

ಅದೇ ಹಳೇಬೀಡು ಕರೆಯ ಮಧ್ಯದ ತುಂಬಿನ ಪೂರ್ವಕ್ಕೆ 50 ಗಜ ದೂರದಲ್ಲಿ ದೊಡ್ಡ ಶಾಸನದ ಪಕ್ಕದಲ್ಲಿ ಒಳಗೇಯಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 2½'.

1 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

1. ಸ್ವಸ್ತಿಶ್ರೀಮನುಮಹಾ ಮಂ [ಡ] ಲೇಶ್ವರಂ ತಳಿಕಾಡು ಕೊಂಗು ನಂಗಲ ಗಂಗವಾಡಿ ನೊಣಂಬ ವಾ
2. ದಿ ಬನವಣಿ ಹಾನುಂಗಲು ಗೊಂಡ ಭು [ಜ ಬಳ] ವೀರಗಂಗ ನನವಾರಸಿದ್ದಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಲ
3. ದಂಕರಾಮ ನಸಹಾಯ ಶೂರ ನಿನ್ನಂಕ ಪ್ರಕಾಪ ಹೊಯ್ಯಳ ವೀರಬಲ್ಲಾಳ ದೇವರು
4. ಬೆಸಸಿ ವೀಳಿಯವ ಕೊಟ್ಟಡೆ | ನಂಕಮ ದೇವನೊಡ್ಡಂ ಮು [ಗು]ಳ್ಳಿ ಆನೆಯನಾನೆಯಮೇಲ
5. ಕಿ ಕುದುರೆಯ ಕುದುರೆಯಮೇಲಕ್ಕಿ ಆಳನಾಳಮೇಲಕ್ಕಿ ಹೆಣಮಯವಾಗಿ

2 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

6. ಕೊಂಡಟ್ಟಿಗಳನಾಡಿ ತನ್ನಕಯ್ಯ ಹನವೊಪಿನಂ ತಹುದು ನೆತ್ತ ರಕಡಲಂ ಹರಿಸಿ ಬ
7. ರಾಳ ದೇ [ವ]ನ ಬೆನ್ನಮೆಟ್ಟಿ ನೋಡಿ ಮೆಟ್ಟಿ ಮುಯ್ಯಂಕೊಂಡಾಡೆ ಮಡವಳ್ಳಿಯ ಕಾಳಗದ
8. ರಣರಂಗದಲ ಬಿಳ್ವಾಗಳು ಅಡ್ಡರಗಣಿಕೆಯರು ವಿಮಾನವ ಕೊಂಡುಬಂದು
9. ಸುರರೋಕಕ್ಕೆ ಒಟ್ಟಿಯಪ್ಪು ಸಾಹಣೆ ಅಡ್ಡಯ ಸಾಹಣೆ ಸುರರೋ
10. ಕ ಪ್ರಾಪ್ತನಾದನು | ಪೆರಂದಂ ಕುಲದಿಂದ ವೀಚಲದೊ ? ಇಂ ವಿಖ್ಯಾತಿವೆತ್ತಳುಂಬದ ?

3 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

11. ಸನ್ಮಾನದಾನೆ ತನ್ನಮಗಂ ಮಾಯದೇವನೆನೆ ನೆಗಳ್ಳು ಪಟ್ಟ ಸಾಹಣದಡ್ಡ
12. ಸಾಹಣೆಯಂಗನೆ ಮಾಡಿಸಿದಳು ವೀರಶಾಸನವನಾ ಚಂದ್ರಾಕ್ಷ್ಮತಾರಂಬರಂ ||

*Transliteration.***I. Band.**

1. svasti śrīmanu mahāmaṇ [da] lēśvaraṇ Talekāḍu Komgu Nāṅgali  
Gāṅgavāḍi Noṇambavā-
2. ḍi Banavase Hānūṅgalu-gomḍa bhu [jabāla] vīragamga Sanivārasiddhi  
gīridurggamalla chala-
3. daṇka-Rāmaṇ asahāya-śūra nissamka-pratāpa Hoysaḷa Vīra Ballāḷa-  
dēvaru
4. besasi vīḷeyava kottāḍe ! Saṅkamadēvan oḍḍaṇ ma [gu] lēchi āneyan  
āneyameli-
5. kki kudureya kudureyamēlikki āḷan āḷa mēlikki heṇamayavāgi

**II. Band.**

6. koṇḍ aṭṭegāḷan āḍi tanna kayya hasa vopinaṇ tarīdu nettara kaḍalaṇ  
harisi Ba-
7. llāḷa dē [va] na benna meṭṭi nōḍi mechchi muypaṇ koṇḍāḍe Maḍevalliya  
kāḷagada
8. raṇaramgaḍali bīlpāgaḷu Achchāra-gaṇikeyarū vimānava koṇḍu baṇḍu
9. suralōkakke oṭṭeya-paṭṭa sāhaṇi Achchaya- Sāhaṇi suralō-
10. ka prāptanāḍanu ! pesariṇḍaṇ kuladiṇḍav ī-chaladoḷaṇ vikhyāti-vett-  
aḷumbada ?

**III. Band.**

11. sanmānadāne tanna magam Māyidēvanene negaḷḍaḷu paṭṭasāhaṇ-  
ad Achcha-
12. Sāhaṇiy-amgane māḍisidaḷu vīra śāsanavan ā-chamdrārkkā-tāraṇbaram ||

*Note.*

This records a terrible battle at Maḍavalli between the forces of the Hoysaḷa king Ballāḷa III (1291-1342) and the army of the Sēvṇa king Sankama (1309-1312).

It is stated that the mahāmaṇḍalēśvara, conqueror of Talekāḍu, Kongu, Nāṅgali, Gāṅgavāḍi, Noṇambavāḍi, Banavase, and Hānūṅgal, Bhujabāḷa Vīragamga, Śanivārasiddhi, Gīridurggamalla, a Rāma in moving battle, unassisted hero, nissanka-pratāpa Hoysaḷa Vīraballāḷadēvar gave the order for battle and the betel-leaf (vīḷeyava kottāḍe) to his general.

The chief of the camel force in the Hoysaḷa side named Achchayasāhaṇi is next stated to have distinguished himself in the battle. He drove back the army of Sankamadēva, threw elephants over elephants, horses over horses, warriors over warriors, strewed the battle field with corpses, played with the headless trunks, cut off the enemy troops, his hand looking beautiful in the act and made oceans of blood flow. His king Ballāḷadēva stroked his back (bennamuṭṭi nōḍi, meṭṭi being a mistake for muṭṭi in line 7), was pleased with his valour and praised it.



The above warrior is said to have fallen in the battle-field after thus displaying his prowess and celestial women are stated to have carried him to heaven in a *vimāna* (car).

We next learn that the dead warrior had a son named Māyidēva and a wife who was highly respected for her birth and firmness and fame and that liberality she set up this *vīra-śāsana*.

No date is given but the record may be assigned to about 1310 A. D.

The battleplace Maḍevalli cannot be identified.

## 32

At the same village Halebid, on a slab lying below the tank bund to the east of the old weir. [Plate XXIV]

Size 5' × 3'

Kannada language and characters.

ಹಳೇಬೀಡು ಕೆರೆಯ ಪೂರ್ವದ ತೂಟಿನ ಪೂರ್ವಕ್ಕೆ 50 ಗಜಗಳ ದೂರದಲ್ಲಿ ಏರಿಯ ಕೆಳಭಾಗದಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 3'

1. ನಮಸ್ತುಂಗ ತಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯ ಸಧವೆ ಸ್ವಸ್ತಿ ಸಮುಧಿಗತ ಪಂಚ ಮಹಾಶಬ್ದಮಹಾ ಮಣ್ಣಿರೇಶ್ವರ ದ್ವಾರಾವತೀಪು
3. ರ ವರೇಶ್ವರಂ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತ್ಯ ಚೂಡಾಮಣಿ ಚೋಳ ಕಟ
4. ಕ ಸೂದಕಾಟಂ ಮಣ್ಣಿಳಕ ಮೃಗ ಬೇಂಟೆ ಕಾಟಂ ಕೇರಳ ಕುಳಪ್ರಳಯ ಕಾಳಂ ಕೊಂಗ ಕುರಂಗ ಶಾ
5. ದ್ವಾರಂ | ಪಾಂಡ್ಯ ಬಳ ಬಳಧಿ ಬಡವಾನಳಂ ನರಸಿಂಹವರ್ಮ ಪಂಶವನ ದಾವಾನಳಂ | ಅದಿಯಮ
6. ಮದೇಭ ಕಂಠೀರವಂ ಕಳಪಾಳ ಕುಳವಳಯ ಭೈರವಂ ಚೆಂಗಿರಿ ಗಿರೀಂದ್ರ ವಜ್ರದಂಡಂ ಇರುಂಗೊ
7. ಳ ಬಳಬಹಳ ತಮೋವಿಭೇದನ ಮಾರ್ತ್ಯಂಡಂ | ಸಪ್ತಕೊಂಕಣ ಭಯಂಕರಂ | ಮಾಳವ ನೃಪಾಳ ಮದನ ಶಂಕ
8. ರಂ | ಪಲ್ಲವ ರಾಜ್ಯ ಲಕ್ಷ್ಮೀಪಲ್ಲಭಂ | ಧಯರೋಧ ದುರ್ಲಭಂ | ಕಾದಂಬ ಮಹೀನಿಕಂಠೀ ಚೀವಿತೇಶಂ ನೃ
9. ಕೀಯ ಕೋಪ ಪಾವಕ ಕಬಳಿಕಾಂಧ್ರದೇಶಂ | ವಿರಾಟಪುರ ತ್ರಿಪುರ ತ್ರಿಲೋಚನಂ | ಉಚ್ಚಂಗಿ ಗಿರೀಂ
10. ದ್ರ ಸಹಸ್ರರೋಚನಂ | ಹಿರಣ್ಯಗರ್ಭತುಳಾ ಪುರುಷಾದ್ಯ ನೇಕ ವಿಧ ದಾನ ಸ್ತುತಿಪಿತ ಮಹೀರೋ
11. ಕಂ ನಿಜಕರೀಂದ್ರ ಕರಾಗ್ರ ಚಳನ ಮಾತ್ರ ಪಳಾಯಿತ ರಿಪುನ್ಯವಾನೀಕ ನಾಮಾದಿ ಸಮಸ್ತ ಪ್ರಶಸ್ತಿ
12. ಸಹಿತಂ ಶ್ರೀಮತ್ಕಂಠಿಗೊಣ್ಣ ವಿಕ್ರಮ ಗಂಗ ವಿಷ್ಣುವರ್ಧನ ಹೊಯ್ಸಳದೇವ || ಪೆನಗೊಂಡಾವಾವದೇ
13. ಶಂಗಳ ನೇಣಿಸುವುದಾವಾವ ದುರ್ಗಂಗಳಂ ಬಣ್ಣಿಸಿ ಪೇಳು ತಿರ್ಪ್ಪದಾವಾವವನಿಪತಿಗಳಂ ರೆಕ್ಕಿ
14. ಸುತಿಪ್ಪುದೆಂ ಬೊಂದೇಶಂ ಕೈಗಣ್ಣ ನಾಲ್ಕುಂ ಕಡಲತಡಿವರಂ ವಿಕ್ರಮ ಕ್ರೀಡೆಯಂ ಸಾಧಿಸಿದಂ ಧೂ
15. ರೋಕಮಂ ಕ್ಷತ್ರಿಯ ಕುಳತಿಳಕಂ ವೀರ ವಿಷ್ಣು ಕ್ಷೀತಂ || ಅನ್ನು ಸಾಧಿಸಿ ಗಂಗವಾದಿ ಕೊಂಭತ್ತಲು ಸಾಸಿರಮುಂ
16. ನೊಣಂಬವಾದಿ ಮೂವತ್ತಿರ್ಬಾರಮುಂ | ಬನಪನೆ ಪನ್ನಿರ್ಬಾರಮುಂ | ಪಲಸಿಗೆ ವೆರಡಲು
17. ನೂಟುಮಂ | ಸುಖದಿನಾಳ್ವ ರಾಜ್ಯಂಗೈಯ್ಯುತಿರೆ ತಕ್ಕಾದ ಪದ್ಮೋಪಚೀವಿ ಪರಬಳಕ್ಕೆ ಬೆಂಗುಡಂ ಪ
18. ರಾ (ನಾ) ಂಗನೇಗೆ ವೊಗಂಗುಡಂ | ಪತಿಗೆ ಕದಾಡಂ | ಪಡೆಯ ಮೊಟುಂ ನೋಡಂ | ಮನದೊಳು ಮಚ್ಚರಿಪರು
19. ರಮಂ ಮೆಟ್ಟ ತರೆಯಂ ಕಿಳ್ಳಂ | ಬಿರುದರಂ ಬೆಂಕೊಳ್ಳನೆಂಬ ಪೆನಗ್ಗಳನೆಯ ಬೇಂಟೆಯತಿಪ್ಪೆಯ ನಾಯ
20. ಕಂ ಕಂಟಿಗೊಂಡ ವಿಕ್ರಮಗಂಗ ವಿಷ್ಣುವರ್ಧನ ದೇವಂ ನೂಟು ಕುದುರೆಗಮಯ್ಯ ತಾಳಿಂಗಂ ಕೊಟ್ಟು
21. ನಡವೆ ಬಿಟ್ಟಿದೇವನ ನಟ್ಟಿನಾಳಾತನ ಮುತ್ತಯ್ಯ ರೆಟ್ಟೆಯ ನಾಯಕನು ಆತನ ಸುಪುತ್ರಂ
22. ಕಾಮೆಯ ನಾಯಕಂಗಂ ಆತನದ್ವಾರಂಗ ಲಕ್ಷ್ಮಿ ಬಮ್ಮವ್ವ ನಾಯಕಿತಿಗಂ ಗೋತ್ರ ಪವಿತ್ರನುಂ ಪರನಾ

## STONE INSCRIPTION OF THE HOYSALA KING VISHNUVARDHANA AT HALEBID.



(No. 32—p. 176.)





23. ರೀ ಪುತ್ರನುಂ | ಚತುಸ್ತಮಯ ಸಮುದ್ರ [ರ] ಜನುಮಪ್ಪ ದೇಂಟಿಯ ತಿಪ್ಪೆಯ ನಾಯಕನು | ಆತನ
24. ಸ್ತ್ರೀಯರು ನೋವೆ ನಾಯಕತಿ ಮಾಚವೆ ನಾಯಕತಿಯವರಿವ್ವರ ಪುತ್ರಿಯರು ಸಾಂತವೆ ಬಮ್ಮ
25. ವೆಯುಂ ಚಕೆಯ ನಾಯಕನುಂ ಬಮ್ಮಿಯ ನಾಯಕನುಂ ಇನ್ನು ಪುತ್ರ ಕಳತ್ರ ಮಿತ್ರ ಸಹಿತ ಸುಖ
26. ದಿ ನಿರ್ದು ಶ್ರೀಮದ್ರಾಜಧಾನಿ ದೋರಸಮುದ್ರದ ಹಿರಿಯ ಕೆಡೆಯ ಮೂಡಣ ಕೋಡಿಯೊಳುತ್ತುಂಗ ದೇ
27. ವತಾಲಯಮಂ ಮಾಡಿಸಿ ವಿಷ್ಣುವರ್ಧನ ಹೊಯ್ಯಳದೇವರು ಬನವಾಸೆ ನಾಡ ಪರದಾಸಂಗಮದ ಹು
28. ಲ್ಲಣೆಯ ದಿವ್ಯಶಿಕ್ಷಣದೊಳು ಸಕವರ್ಷಂ ಗಂಟಿನೆಯ ರುದ್ರ ಸಂವತ್ಸರ ದಾಕ್ಷಿಣ ಪೂರ್ಣಿಮಿ ಬ್ರಹ್ಮವಾ
29. ರದಂದು ತುಳಾ ಪುರುಷ ಮಹಾ ಕೃತುವಿನೊಳು ದೇಂಟಿಯ ತಿಪ್ಪೆಯ ನಾಯಕಂ ಮೆಯಿಕಿ ದೇಡ
30. ಹಿರಿಯ ಕೆಡೆಯ ಕೆಳಗಣ ತಾವರೆಗಟ್ಟದ ಹಡುವಣ ಕೋಡಿಯೊಳು ಗದ್ದೆ ಸಲಗೆ ನಾಲ್ಕು ದೇವಾ
31. ಲಯದ ಮುಂಡಣ ದೆದ್ದರೆ ಮತ್ತರು ನಾಲ್ಕುಮಂ ತಿಪ್ಪಗಟ್ಟಮುಮಂ ದೇವಾಲಯದ ಬಂಡನ್ನುಟ
32. ತ ಜೀರ್ಣೋದ್ಧಾರಕ್ಕಂ ದೇವರ ನಿವೇದ್ಯಕ್ಕಂ ಮತಿಗಿಗಟ್ಟಾಹಾರ ದಾನಕ್ಕಂ ಪೂಜಾರಿಗಂ ನನ್ನಾ ದೀವಿಗೆ
33. ಗಂ ಮಾಗಿ ನಾಗರಾಸಿ ಪಂಡಿತರಕಾಲಂ ಕಟ್ಟಿ ಧಾರಾಪೂರ್ವಕ ಮಾಡಿ ಬಿಟ್ಟದತ್ತಿ || ಶ್ರೀ ||
34. ಶಾಸನ ಮಿದಾವುದೆಲ್ಲಯ ಶಾಸನಮಾರಿತ್ತ ರೇಕೆ ಸಲಸುವೆ ನಾನೀ ಶಾಸನ ಮನೆಂಬ ಪಾ
35. ತಕ ನಾನಕಳಂ ತಾರವಕ್ಕೆ ಗಳಗನಿಳಿಗುಂ || ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾ ಯೋಹರೇತಿ ವ
36. ಸುನ್ನರಾ ಪೃಷ್ಠಿವರ್ಷ ಸಹಶ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ || ಈ ಧರ್ಮ ಮನಳವರ್ಗ್ಗೆ
37. ವಾರಣಾಸಿಯ ಗಂಗೆಯ ತಡಿಯಲು ಸಹಸ್ರ ಕವಿರೆಯುಂ ಬ್ರಾಹ್ಮಣರುಮಂ ವಧಿಸಿ
38. ದ ದೋಷ ಈ ಧರ್ಮ ಮಂ ಪ್ರತಿಪಾಳಿಸಿದರ್ಗ್ಗೆ ಗಂಗೆಯುಲು ಸಹಸ್ರ ಬ್ರಾಹ್ಮಣರ್ಗ್ಗೆ ಸಹಸ್ರ
39. ಕವಿರೆಯುಂ ದಾನಂಮಾಡಿದ ಪುಂ || ಗಗನರತಿಪ್ಪೆಯಕ ತನ್ನ ಗೌಡಿಕೆಯ ಒಂದಾರಮಂಜುಂ ದೇ
40. ವರಿಗೆ ಚಕ್ಕಗ ಉ [ಡಿ] ಒಳಗಾಗಿ ನಾ [ಗ] ರಾಸಿಗೆ ಬಿಟ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ||

*Transliteration.*

1. namas tunga-sirās-chumbi-chandra-chāmara-chāravé traiḷōkya-nagarā-rambha-mūla-stambhā-
2. ya Sabhave svasti samadhigata-pañcha-mahā-sābda mahāmaṇḍalēśvara Dvārāvati-pu-
3. ravarēśvaram Yādava-kulāmbara-dyumaṇi samyaktva-chūdāmaṇi Chōla-kaṭa-
4. ka-sūrekāram maṇḍalika-mṛiga-bēṇṭekāram Kēraḷa-kula-praḷayakāḷam Koṅga-kuranga-śā-
5. rddūlam | Pāṇḍya-baḷa-jaladhī-baḍavāṇaḷam Narasiṃhavarṃma-vamśavana-dāvāṇaḷam Adiyama-
6. madēbha-kaṇṭhīravam Kaḷapāḷa-kula-viḷaya-Bhairavam Chemgiri-giriṇdra-vajradamḍam Iruṅgo-
7. ḷa-baḷa-baḷaḷa-tamō-vibhēdāna-mārttanḍam | saptakomkaṇa-bhayamkaram | Māḷavanṇipāḷa-Madana-Samka-
8. ram Pallava-rājya-Lakshmitvallabham | bhaya-lōbha-durllabham | Kādarp-ba-mahī-nitambini-jīvitēśam sva-
9. kiya-kōpa-pāvaka-kabalit Āndhra-dēśam | Virāṭapura-Tripura-Triḷōchanam | Uchhamgigiriṇ-
10. dra-Saḥasralōchanam | Hiraṇyagarbhbha-Tuḷāpurushādy-anēka-vidha-dāna-santarppita-mahilō-



11. kam nija-karindra-karāgra-chaṇana-mātra-paṭāyita-ripu-nṛipāṇika nāmādi  
samasta-praśasti-
12. sahitam śrīmat Kanchi-gonḍa Vikrama-ganga Viṣṇuvarddhana Hoysala-  
dēva ᳚ pesar-gonḍa-vāva dē-
13. śaṅgaṇaṇ eṇisuvud āvāva durggaṅgaṇaṇ baṇṇisi pēḷutirppud āvā-  
avanipatiṅgaṇaṇ lekki-
14. suttirppud embomd esakam kaigaṇṇe nālkum kaḍala taḍivaram vikrama-  
kriḍeyiṇ sādhisidam bhū-
15. lōkamam kshatriya-kuḷa-tiḷakam vira-Viṣṇu-kshittīsam ᳚ antu sādhisī  
Gangavāḍi-tombhattaru-sāsiramum
16. Noṇambavāḍi mūvattir-chehḥāsiramum ᳚ Banavase-pannir-chehḥāsiramum  
Palasige-veraḍaru-
17. nūru-mam ᳚ sukhadin-āḷdu rājyam geyyuttire tat-pāda-padmōpajīvi  
parabālakke beṇḡuḍam pa-
18. rā (nā) ṁgaṇe mogam guḍam ᳚ patige kaḍāḍam ᳚ paḍeya mokham nōḍam ᳚  
manadoḷu machcharipar-
19. uramam meṭṭi taleyam kiḷvam ᳚ birudaram beṇḡkoḷvan emba pesargaḷ  
eseye ᳚ Bēṇṭeya Tippeyanāya-
20. kam Kaṇchigonḍa Vikrama-ganga Viṣṇuvarddhanadēvam nūru kuduregav  
ainūṛāḷim-gam koṭṭu
21. naḍape Biṭṭidēvana nachchināl ātana muttayya Rechcheya-nāyakanu  
ātana suputram
22. Kāmeya-nāyakamgam ātan ardhdhāṅga-lakshmi Bammavve-nāyakitigam  
gōtra-pavitrānupparanā-
23. rī-putranum ᳚ chatussamaya-samuddha [ra] ṇanum appa Bēṇṭeya  
Tippeya-nāyakanu ātana
24. striyaru Sōvenāyakiti Māchavenāyakitiy avar-irvvara putriyaru Sāntave  
Bamma-
25. veyum Chakeyanāyakanum Bammeya-nāyakanum intu putra-kaḷatra-mitra  
sahita sukha-
26. dīn irḍḍu śrīmad-rājadhānī-Dōrasamudra-da Hiriyakeṇeya mūḍaṇa kōḍiyol  
uttunga-dē-
27. vatālayamam māḍisi Viṣṇuvarddhana Hoysaladēvaru Banavāse-nāḍa  
Varadā-saṅgamada Hu-
28. ḷḷuṇiya divya-tīrtthadoḷu sakavarsham 1063 neya Rudra-saṁvatsarad-  
Āśvīja paurṇami Brihavā-
29. raḍamdu Tuḷāpurusha-mahā-kratuvinoḷu Bēṇṭeya Tippeyanāyakam meyiki  
bēḍe
30. Hiriyakeṇeya keḷagaṇa Tāvaregaṭṭada haḍuvaṇa kōḍiyolu gadde salage  
nāḷku dēvā-

31. layada mupḍaṇa beddale mattaru nālkumaṁ Tippagaṭṭamumaṁ dēvala-  
yada khaṁḍa sphuṭi-
32. ta jīrnnō-ddhāraḥkaṁ dēvara nivēdyakkam matithigaḷ ahāra-dānakkam  
pūjārigaṁ nandādīvige-
33. gaṁ māgi Nāgarāsi-panḍitara kālāṁ karchchi dhārā-pūrvvakam māḍi biṭṭa  
datti ॥
34. śāsanam idāvud elliya śāsanam Arittar ēke salisuve nān i-śāsanaman emba  
pā-
35. takan ā-sakaḷaṁ Rauravakke gaḷagaḷanīḷigum sva-dattam para-dattam vā  
yō harēti va-
36. sundharā shashṭhir-vvarsha-sahaśrāṇi viśṭhāyāṁ jāyate krimi ॥ i-  
dharmmaman aḷidavargge
37. Vāraṇāsiya Gangeya taḍiyalu sahaśra-kavileyum Brāhmaṇarumaṁ  
vadhisi-
38. da dōsha i dhaṁmamaṁ prati-pāḷisidargge Gangeyalu sahaśra-  
Brāhmaṇargge sahaśra-
39. kavileyam dānam māḍida phalaṁ ॥ Gagavura Tippeyaka tamna gaṁḍi-  
keya ondāra maṁ-ṇnam Dē-
40. varige Jakkagau [ḍi] oḷagāgi Nā [ga]-rāsige biṭṭa maṁgaḷa mahā śrī śrī  
śrī.

*Translation.*

(Salutation to Śambhu).

Be it well. Obtainer of the band of five musical instruments, mahāmaṇḍalēśvara lord of the excellent city of Dvārāvati, a sun in the firmament the Yādava race crest-jewel of righteousness, plunderer of Chōḷa army, hunter of the beasts the maṇḍalikas, the god of death in the destruction of the Kēraḷa family, a tiger to the deer the Konga, a submarine fire to the sea the Paṇḍya army, a wild fire to the forest Narasiṁhavarma, a lion to the rutting elephant, Adiyama, a Bhairava of destruction to the family of Kaḷapāḷa, a thunderbolt to the great mountain Chengiri, a sun in piercing the dense darkness the Irungōḷa army, a terror to the Seven Konkaṇas, a Śiva to the Maṁmatha the Maḷava king, favourite of the goddess of fortune the Pallava kingdom, free from fear and greed, lord of the damsel the Kādamba territory, swallower of Āndhradēśa by the fire of his anger, a Śiva to the Tripura that is Virāṭapura, an Indra to the great mountain Uchchangi, causer of joy to the world by numerous gifts including Hiranyagarbha and Tuḷāpurusha, putter to flight of the army of hostile kings by the mere play of the tip of his great elephant's trunk :—possessed of these and other good attributes, the conqueror of Kanchi, Vikrama-Ganga, Viśṇuvardhana Hoysaḷadēva :—

The heroic king Viśṇu, an ornament to the kshatriya race, conquered by the play of his prowess the whole earth to the borders of the four oceans, winning the



glory of conquering all the countries of renown, all the hill forts which are extolled and all the kings that are considered important.

Thus conquering he ruled in peace the Gangavāḍi Ninety-six Thousand, Nonanibavāḍi 32,000, Banavase 12,000, Palasige 1,200 :

His dependent : Bēṇṭeya (hunter) Tippeya Nāyaka, possessed of the titles of one who never retreated from the enemy troops, never gazed at others' wives, never deceived his master, never cared for the army, trampled on the chests of those who hated him in their thoughts, plucked off their heads, and pursued the titled.

On Vikrama-Ganga Viṣṇuvardhanadēva, conqueror of Kanchi, giving Bēṇṭeya Tippeya Nāyaka, command of 100 horses and five hundred infantry troops :—

His grandfather a warrior of Biṭṭidēva was Rechcheya Nāyaka; his son Kāmeya Nāyaka, had by his wife Bammavve Nāyakiti, the son Bēṇṭeya Tippeya Nāyaka, purifier of his race, a son to others' wives, protector of the four faiths.

While Bēṇṭeya Tippeya Nāyaka, whose wives were Sōve Nāyakiti and Māchave Nāyakiti and whose daughters were Sāntave and Bammave and (sons) were Chakeya Nāyaka and Bammeya Nāyaka lived in peace with all his sons, wives and friends:—

Bēṇṭeya Tippeya Nāyaka built a lofty temple in the eastern waste weir of Hiriyakeṛe in his capital Dōrasamudra and after paying obeisance to the king Viṣṇuvardhana Hoysaladēva while he was residing at the sacred place Hulluṇi at the confluence of Varadā in Banavāsenāḍ prayed to him (for a grant to the temple); Thereupon in the Śaka year 1063 Raudri, on Thursday 15th lunar day of Āśvija, while engaged in the great Tuḷāpurusha sacrifice, Viṣṇuvardhana Hoysaladēvaru granted with pouring of water 4 salages of rice land in the west weir of Tāvaregaṭṭa below Hiriyakeṛe and 4 mattars of dry land in front of the land and Tippagaṭṭa for the repairs and renovations of the temple, for the food offerings to the god, for feeding guests, for the officiating priest and for perpetual lamps to Nāgarāsi-panḍita after washing his feet.

The evil man who asks what is this śāsana, whence is this śāsana, who gave it and why should I continue it will drop down quickly into Raurava. He who takes away land given by oneself or by others will be born as a worm in ordure for sixty thousand years.

Those who violate this charity will incur the sin of slaying thousand tawny cows and Brahmans on the banks of the Ganges. Those who protect this grant will acquire the merit of giving away to thousand Brahmans, thousand tawny cows. Tippeyaka of Gagavūr gave away a manṇu of land belonging to her office of gaṇḍa along with Jakkagaṇḍi to Nāgarāsi for the god. Good fortune.

#### Note.

This belongs to the reign of the king Viṣṇuvardhana of the Hoysala dynasty (C. 1111 to 1141) and is dated Ś 1063 Raudri sam, Āśviyuja śu 15 Thursday. Ś 1062

is Raudri and Ś 1063 is Durmati. In neither of these years the tithi given coincides with Thursday. Taking the cyclic year as correct, the date corresponds to 28th September 1140 A.D., a Saturday.

The king is said to have been residing at Hulluṇitīrtha at the confluence of Varadā in Banavāsenāḍ. Hulluṇi is also referred to in another record at Belgāmi (E. C. VII Shikarpur 100) as the place where Sôṁêśvara Bhûlôkamalla, the Western Chalukyan king is said to have encamped in his southern expedition. The place has not been identified. The additional information in the present record that it is situated at the confluence of the Varadā river should help in locating it.

The king is also stated to have been engaged in the performance of the Tulāpurusha gift.

The object of the record is to register a grant for a Śiva temple set up by a subordinate of the king named Bēṇṭeya Tippeya Nāyaka near the eastern weir of the tank called Hiriyakere in Dôrasamudra. Hiriyakere is evidently the same as the tank Dôrasamudra at Halebīd and no Śiva temple is now found therein. But various dismantled remains of a Śiva temple are found strewn throughout the tank bund of Dôrasamudra tank and this would indicate that a Śiva temple once stood at the spot referred to in the record but has now disappeared.

## 33

On the broken cross-beam lying by the side of the middle sluice of the tank at Halebīd.

Size 2' × 1'

Kannada language and characters.

ಅದೇ ಹಳೇಬೀಡಿನ ಕೆರೆಯ ಮಧ್ಯದ ತೂವಿನ ಪಕ್ಕದಲ್ಲಿ ಬಿದ್ದಿರುವ ದೋದಿಗೆ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2' × 1'

1. ಬಲದೊಡೆ ಮಲೆದೊಡೆ ಮಲೆಪರ ತಲೆಯೊಳೆ ಬಾಳಿದುವ ನುಡಿತಧನು
2. ರಸವಶದಿಂ ಬಲಯದ ಮಲೆಯದ ಮಲೆಪರ ತಲೆಯೊಳು ಕೈಯ್ಯಿದು
3. ವನೊಡನೆ ವಿನಯಾದಿತ್ಯ || ತೊಡೆಯನಿತುಂ ಕುಳಿಯನಿತುಂ ಕೆಡೆಯಾ

ಕೆಳಭಾಗ

4. ದ ಮನೆಗಲ್ದ ಗಂಗವಾಡಿಯ ತೊಂಬತ್ತಲು ಸಾಸಿರೂರೊಳಂ ಬಾಪ್ಪೆದಯಂ
5. ಗವಜನಕ ನನ್ನು ಧಮ್ಮಿಗೊಳರೆ || ಪುನಕಾರ್ಯಂ ಯದುನಂದನವನಂಪೇ
6. ಳ ಸತ್ಯವಾಕ್ಯ ದಿನಕ್ಕತ್ತನಯ ವಿನಯಾದಿತ್ಯ ನೃಪಾಳಕ ನನುಪಮನೀ
7. ತುಂಬ ನಿಂಬಿನಿಂ ಮಾಡಿಸಿದ || ಚಾಳುಕ್ಯ ವಿಕ್ರಮಾಂಕನ ಕಾಳ ಮದೊಂದಧಿಕಮಾ
8. ದ ವಿಂಶತಿ ಸಲೆ ತತ್ಕಾರದಲಿತ್ತರ ವರ್ಷದೊಳಾ ಇಮ್ಮಿಣ್ಣಕವ ನೆನೆಯೆ ?
9. ಮಾಡಿಸಿದನಿದಂ | ವಿನಯಾದಿತ್ಯ ಸ್ಥಿರಂಜೀಯಾತ್

ಪಕ್ಕದಲ್ಲಿ



10. ಅನುಪಮ ಕೀರ್ತಿ ಮೂಡನೆ
11. ಯೈನೆಯ ನಮುದ್ರ
12. ಶನೇಂಟನೆಯಕುಳಾ
13. ಯ ನಿದಿ ಪ್ರಭಾವ

14. ದಶರಥ ಭೂ
15. ತ್ರಿಗುಣ
16. ತ್ರಂಗೇ ಭೂ

*Transliteration.*

1. balidode maledode malepara taleyoḷ baḷiḍuvan uditabhaya-
2. rasavaśadim baliyada maleyada malepara taleyoḷu kaiyyiḍu-
3. van oḍane Vinayāditya<sup>11</sup> toṇyanitum kuḷiyanitum keṇeyā....
4. dama negaḷda Gaṃgavāḍiya toṃbattaru-sāsirṃ ūroḷa bāpp Eṇeyam-
5. gana janakanantu dharminigaḷ oḷare ḷ ghana-śauryam Yadunandana-  
vanam pē-
6. ḷa satyavākya-Dinakṛittanaya Vinayāditya-nṛipāḷakan anupaman i
7. tumban imbinim māḍisida ḷ Chāḷukya Vikramāṃkana kāḷam aḍomḍ adhi-  
kamā-
8. da viṃśati sale tat-kāḷadal Īśvara-varshadoḷu ḷirṃmaṇṇariva neseda (?)
9. māḍisidaṃ Vinayāditya sthiram jīyāt
10. anupama kīrtti mūṇaneyā Māruti a-
11. ydeneya samudra
12. śan eṇṇaneyā kuḷa
13. [pattane] ya nidhi prabhāva
14. Daśaratha bhū
15. triguṇa
16. traṇge bhū.

*Note.*

The inscription is incomplete as several lines are lost between ll. 3 and 4 and several letters are wanting in lines 10-15 and the rest of the inscription is completely lost as only a portion of the cross-beam has been found.

The record belongs to the reign of the Hoysaḷa king Vinayāditya and states that he set up the sluice for the tank in the 21st year of the Chāḷukya Vikrama era being the cyclic year Īśvara. This year corresponds to 1097 A.D. A similar record of his setting up a sluice for the same tank Dōrasamudra at Halebiḍ is found in the tank bund further off and is dated 1062 A.D. (See M.A.R. 1929, p. 73)

Vineyāditya is praised as one who would put his sword into the heads of opponents who grew insolent or opposed but would lay his hands over the heads of those who would not prove turbulent or hostile. All the streams and the pits dug are said to have become tanks in his reign.

He is praised also as the father of Eṇeyanga and the ruler of the 96,000 villages of Gaṃgavāḍi. None is said to be so charitable as he. Further he is spoken of as possessed of great valour, delighter of Yadu, a Karna in truth-speaking and of matchless glory and a third (son of Vāyu) and a fifth sea and eighth mountain and

the 10th treasure (nidhi) and is compared to Daśaratha (or Râma). The number 96,000 occurring after Gangavâdi is expressly stated here to indicate the number of villages in the kingdom.

## 34

At the same village Halebid, on a pillar lying near the bund of the tank in the middle.

Kannada language and characters.

ಅದೇ ಹಳೇಬೀಡು ಕೆರೆಯ ಮಧ್ಯಭಾಗದಲ್ಲಿ ಒಳಪರಿಯಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

- |                                |                                     |
|--------------------------------|-------------------------------------|
| 1. ನಮಸ್ತುಂಗ ಸಿರತ್ಪುಂಜಿ         | 17. ರಾಗಿ ಹೊಯ್ಸಳ ದೇವನ ದೇಹಾರದ         |
| 2. ಚಂದ್ರಚಾಮರ ಚಾರವೇಶ್ವರೈ        | 18. ನಮಯದರ್ಶು ದುಂದುಭಿ ನಂವ            |
| 3. ಲೋಕೈ ನಗರಾರಂಭ ಮೂ             | 19. ತ್ವರ ಚೈತ್ರ ಸುದ್ದ ಪಂಚಮಿ ಸೋಮ      |
| 4. ಲ ಸ್ತಂಭಾಯ ಶಂಭವೆ             | 20. ವಾರದನ್ನು ಶ್ರೀಮತು ಮಲ್ಲಕಾಪ್ಪು     |
| 5. ಸ್ವಸ್ತಿ ನಮಧಿಗತ ಪಂಚ          | 21. ನ ದೇವರ ನೈವೇದ್ಯಕ್ಕಮಂಗ ಭೋ         |
| 6. ಮಹಾ ಸ್ವಾಮಿ ಮಹಾ ಮಂ           | 22. ಗಕ್ಕಂ ಶ್ರೀಮತು ಹೊಯ್ಸಳ ದೇವ        |
| 7. ಡಳೇಸ್ವರ ಪ್ರಭುವನ ಮ           | 23. ರು ಶ್ರೀಮತು ಮಲ್ಲಿಯಂಗಳು ಪಂಡಿ      |
| 8. ಲ್ಲ ಭುಜಬರ ಚಕ್ರವರ್ತಿ         | 24. ತ ದೇವರಿಗೆ ದಾರಾಪೂರ್ವಕಂ ಮಾ        |
| 9. ಹೋಸಳ ನಾರಸಿಂಹದೇವರುಸು         | 25. ಡಿ ಬಿಟ್ಟ ಗದ್ದೆ ಬಿದಿರ ಕೆದೆಯ ಕೆಳಗ |
| 10. ಕ ಸಂಕತಾ ವಿನೋದದಿ            | 26. ಯುಷ್ಕುಕಂಭ ಈ ಧರ್ಮಮ ನಾ            |
| 11. ರಾಜ್ಯಂಗೈಲುತ್ತಿರೆ    ಶ್ರೀ ಮ | 27. ವನೋಟ್ಟಂ ಪ್ರತಿಪಾಳಿಸುವಂಗಿ         |
| 12. ನೃಹಾ ಪ್ರಧಾನಂ ದಂಡನಾಯಕ       | 28. ವಾರಣಾಸಿ ಕುರುಕ್ಷೇತ್ರ ಪ್ರಯಾ       |
| 13. ಕೇಸಿಮಯ್ಯಂಗ್ ವ ದಂಡನಾಯಕ      | 29. ಗೆ ಅಗ್ನೈ ಅಶ್ವದಲು ಕೋಟಿ ಕವಿರೆ     |
| 14. ಧರತಿಮಯ್ಯಂಗಳು ದಂಡ           | 30. ಯ ದಾನಗೆಯ್ದ ಪಲ ಈ ಧ               |
| 15. ನಾಯಕ ಉದಯಮಯ್ಯಂಗಳು           | 31. ಮ್ಮ . . . . .                   |
| 16. ಇನ್ರಿ ನಿಬರಂ ಧರ್ಮಕ್ಕೆ ನಹಾಯ  | 32. . . . .                         |

## Transliteration.

1. namas tumga-siraś-chumbi-
2. chamdra-chāmara-châravê trai-
3. lōkyam-nagarārambha-mū-
4. la-stambhāya Śambhave |
5. svasti samadhigata-paṇcha-
6. mahā-sabda mahāmam-
7. ḍaḷēsvara Tribhuvanama-
8. lla-bhujabaḷa-chakravartti
9. Hōsaḷa Nārasimha-dēvaru su-
10. ka-samkatā-vinōdadi
11. rājyapgaiūtṭire | śrīma-
12. nmahā-pradhānam dandānāyaka
13. Kēsīmāyṅgaḷ dandānāyaka



14. Bharatimayyaṅgaḷu daṁḍa-
15. nāyaka Udayimayyaṅgaḷu
16. int-inibarum dharmmakke sahāya-
17. rāgi Hoysiḷa-dēvana dēhārada
18. samayadalirddu Dundubhi-samva
19. tsara Chaitra suddha panchami Sōma-
20. vāradandu śrīmatu Mallikārjju-
21. na-dēvara naivēdyakkam aṅgabhō-
22. gakkam śrīmatu Hoysaḷa dēva-
23. ru śrīmatu Malleyaṅgaḷu Paṁḍi
24. ta-dēvarige dārāpūrvvakam mā-
25. ḍi biṭṭa gadde Bidirakereya keḷag a-
26. ynūru kambha i dharmmamana-
27. vanorbbaṁ prati-pālisuvange
28. Vāraṇāsi Kurukshētra Prayā-
29. ge Argghya-tīrthadalu kōṭi-kavile-
30. ya dānageyda phala i dha-
31. rmma . . . . .
32. . . . .

*Note.*

This inscription records that certain subordinates of the Hoysaḷa king Narasiṁha (I) named Mahāpradhāna Daṇḍanāyaka Kēsimaṃya, Daṇḍanāyaka Bharatimaṃya, and Daṇḍanāyaka Udayimaṃya induced Hoysaḷadēva, at the time of *dēhāra* (worship of gods?) and also Malleya to make a grant for the services of the illuminations and decorations and food offerings of the god Mallikārjuna, the donee being Paṇḍitaḍēvaru. The grant consisted of 500 poles of rice land below the tank Bidirakere.

The grant begins with the usual verse in praise of Śambhu and ends with the usual imprecation.

The titles given to the king Narasiṁha I (1141-1173) are: obtainer of the band of five musical sounds, mahāmaṇḍalēśvara, tribhuvanamalla and bhujabala-chakravarti.

Mahāpradhāna Bharata is also referred to in an inscription at Kambadahalli dated 1145 in the reign of Narasiṁha I (M.A.R. 1915, p. 51). He is evidently the same as the Bharatimaṃya of the present grant. The date of the present grant is given as Dundubhi sam. Chaitra śu 5 Monday. The only year Dundubhi occurring in the reign of Narasiṁha I is Ś 1064 and taking this year, the date corresponds to 4th March 1142 A.D., the week day being Wednesday and not Monday as stated in the grant.

At the same village Halebid, on a pillar in the room to the south of the garbhagriha in the same Hoysalesvara temple. (This was brought from the bed of the tank at Halebid).

Kannada language and characters.

ಹಳೇಬೀಡು ಹೊಯ್ಸಳೇಶ್ವರ ದೇವರ ಗರ್ಭಗುಡಿಯ ದಕ್ಷಿಣದಿಕ್ಕಿನ ಕೋಣೆಯಲ್ಲಿ ಹೊಸಕಂಬದ ಮೇಲೆ ಬರೆದಿರುವುದು.

ಈ ಕಂಬವನ್ನು ಕೆರೆಯಿಂದ ತಂದುದಾಗಿ ಹೇಳುತ್ತಾರೆ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀವತ್ಸಯ ಕೀರ್ತಿ ಸಿದ್ಧಾಂತ ಚಂದ್ರ ಯತಿವೇವರ್ಗೇ ಕವಡೆಯರ ಜಕವೈಯರು ಮಾಡಿಸಿಕೊಟ್ಟ ಪಟ್ಟಶಾ  
ರೆಯ ಶಾಂತಿನಾಥದೇವರ ಅಷ್ಟವಿವಾಚ್ಚ [ನೆ] ಗಂ ಬಂಡಸ್ಪಟಿತ ಜೀರ್ಣೋದ್ಧಾರಕ್ಕಂ . . .
2. ಶಿಷ್ಯರು ಸುರಭಿಕುಮುದ ಚಂದ್ರಾಪರ ನಾಮಧೇಯರಪ್ಪ ನೇಮಿಚಂದ್ರ ಪಂಡಿತದೇವರು ಜೀವಂಗಲ ಕಿರಿಯ ಕೆಡೆಯ  
ಜೋಳವಗಟ್ಟ ಜೋಳಗೆಡೆಯ ಹುಣಸೆಯ . . .
3. ಲ್ಲಗೆ ಮೂಕು ಗಂಗವುರದ ಉತ್ತಮವಾಗಿ 1 ಮೂನೂಕು ದೆದ್ದರೆಯಂ ಸರ್ವ್ವ ಬಾಧಪರಿಹಾರವಾಗಿ ಚಂದ್ರಾರ್ಕತಾ  
ರಂಬರಂ ಸಲ್ಪಂತಾಗಿ ಕೊಟ್ಟರು ಈ ಧರ್ಮವಂ ಅವರ ಶಿಷ್ಯ ಸನ್ಮಾನಗಳು ನಡೆಸುವರು

Note.

This record is incomplete as several letters at the end of each line are lost.

It seems to record the gift of 3 salages of wet lands below the Bôlavagaṭṭa tank belonging to Hiriyakere of Jivamgal and three hundred measures of dry land in Gangavura for the services of worship, repairs and renovations of the god Śāntinātha set up in a paṭṭasāle by Kavaḍeyara Jakkavve on behalf of or under the direction of the Jaina guru Nayakīrti-siddhānta-chandra. The donor is named Surabhi Kumudachandra *alias* Nēmichandrapaṇḍita, disciple of Nayakīrti. The grant was to continue in priestly succession from the guru to his disciple.

No king is named nor any details of date given. The names Nayakīrti, etc., of the Jaina gurus are very common and it is difficult to distinguish Nayakīrti of this record from others of the same name.

The characters seem to belong to the 12th century A.D.

At the village Halebid, on a viśaḡal kept in a niche in the Nandimaṇṭapa of the Hoysalesvara temple.

Kannada language and characters.

ಹಳೇಬೀಡು ಹೊಯ್ಸಳೇಶ್ವರ ದೇವಸ್ಥಾನದ ನಂದಿಮಂಟಪದ ಮುಂದೆ ಗೂಡಿನಲ್ಲಿಟ್ಟಿರುವ ವಿಶೇಷಗಲ್ಲು.

(ಇದನ್ನು ಕೆರೆಯಿಂದ ತಂದಿಟ್ಟಿರುವಂತೆ ಹೇಳುತ್ತಾರೆ).

1 ಅದ್ಭುತ

1. ವಿಕಾರಿ ಸೊಂಪಟ್ಟರದ ಪಾಲ್ಗುಣ ಬಹುಳ ವಿಕಾದೆ ಸೋ
2. ಮ ವಾರದಂದು ಸೋಮೆಯ ಸಾಹಸೆಯ ಅಳಿಯ



## II ಅಡ್ಡಪಟ್ಟಿ

3. ದೇನಕಯ ಸಾಹಣಿ | ಅರಿಯರ ಕದುರ ಹಿರಿಕದ ಬಳ
4. ಗೆ ಮೋಹರಿದಲ್ಲ ಕಾದಿ ನುರರೋಕ ಪ್ರಾಪಿತನಾ

## III ಅಡ್ಡಪಟ್ಟಿ

5. ದ ಆತನಮಾವ ಸೋಮಯಸಾಹಿಣಿ ಪರೋಕ್ಷ ವಿನಯವ ಮಾಡಿ ಕಲ
6. ನಿರಿಸಿದ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

## Note.

This records the exploits and death of a warrior named Benakaya Sâhani, *aliya* (nephew or son-in-law) of Sômeya Sâhani in a battle at Hirikere belonging to Āriyara Kadur (or in a battle with the Āreyas). This viragal is stated to have been set up by Sômeya Sâhani.

The date is given as Vikâri sam. Phālguna ba 11 Monday. The characters seem to belong to the 13th century and Vikâri may be taken as Ś 1161 and the whole date as equivalent to Monday 20th February 1240 A.D.

## 37

On a slab in the dark room of the same Hoysalesvara temple at Halebid.

Size 4' × 1' — 6"

ಅದೇ ದೇವಸ್ಥಾನದ ಕತ್ತರ ಕೋಣೆಯಲ್ಲಿ ಇದ್ದದ್ದು.

ಪ್ರಮಾಣ 4' × 1½'

1. ಶ್ರೀ ವಿಠಲಲಿಂಗ ವಿಜಯಪ್ಪದನ
2. ನರಯಣ [ನು] ಶ್ರೀ ಚನ್ನಮಾಲಯ
3. ನ ದೇವ . . . . ಯದ ಸಿಮೆ

## Note.

This inscription stone was originally preserved in a dark room used for the stores in the Hoysalesvara temple. It bears the marks of discus and conch showing that it records a grant to a Vishṇu temple. But it is very incomplete and some letters are lost being chipped off.

As it is it gives the names Vira Ballāla, Vijeyappadasa Narayana and Chandramauliyanadēva. The letters yada-sime in line 3 would indicate that Vijeyappadasa Narayana (a Vaishṇava devotee) obtained a grant of lands, probably from Chandramauliyanadēva, the minister of king Vira Ballāla. Chandramauli, minister of Ballāla II is referred to in other inscriptions also (M.A.R. 1909, p. 21).

The characters of the record seem to belong to the close of the 12th or beginning of 13th century.

At the same village Halébid, on the lower side of the cross-piece in the doorway of the garbhagriha of the Ranganâtha temple.

Kannada language and characters.

ಅನೇ ಹಳೇಬೀಡು ರಂಗನಾಥಸ್ವಾಮಿ ದೇವಾಲಯದ ಗರ್ಭಗೃಹದ ಬಾಗಿಲ ಅಡ್ಡಪ್ಪಾಯ ಕೆಳಮುಖದಲ್ಲಿ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯುದಯ ಶಕ ವರುಷ ೧೧೬೧ನೆಯ ಹೇಮಶಂಖ ಸಂವತ್ಸರದ ಮಾಘ ಬ ಅಮಾಯ
2. ದ್ವೈದ್ಯದಯದಲು ಲಹೆಯ ಸಾಹಣಿ . . . . ದೇವಾಲಯ ಆ ಸಾಹಣಿಯಮಂಮ್ಮ ಬೈಚಯ ಸಾಹಣಿಗೆ
3. ಗಳಂಕೆ ಗುರುಗಳು ಮಮ್ಮಕ್ಕಳು ವೈಜನಾಥ ಅಜ್ಜಯ ಗುಮ್ಮಣ್ಣಂಗಳಿಗೆ ಧಾರಾಪೂರ್ವಕವ ಮಾಡಿ ಕೊಟ್ಟ
4. ಆ ದೇವರ ವರ್ತಾರದ ಚತುಸ್ಪೀಮೆ ಮೂಡ ರಾಜ ಬೀದಿ ತೆಂಕಲು ೬೦ ಮಾರು ಪಡುವಲು ಬಡೆಗಲು ರಾಜಬೀದಿ ದೇ
5. ವರ ವಾಯಬ್ಬದಲು ಮತೆಲುಂ ವರ್ತಾರವೊಂದು ನುತ್ತುಲೂ ನಟ್ಟ ಕಲ್ಲು.

Note.

This records the gift of the above temple (the god thereof not being named) with the temple site by Baichaya Sāhani, grandson of Lakeyasāhani (who seems to have built the temple) to Vaijanātha, Ajjaya and Gunmanna, grandson of Ankeguruga! (?). The boundaries of the temple court are specified as the *rājabīdi* (principal highway) to the east, west and north and empty space of 60 yards to south and another empty site to the north-west and all round boundary stones are said to have been set up.

The date of the grant is given as Ś 1161 Hēmaḷambi sam. Māgha ba 30, the holy occasion of Ardhōdaya. Ś 1159 is Hēmaḷambi and taking this year the tithi given does not contain the elements necessary for Ardhōdaya. But if we take Pushya ba Amāvāsya, viz., the New Moonday on which Māgha commences, the details will agree and the date corresponds to Sunday 17th January 1238. No king is named in the record. For Ardhōdaya see M. A. R. 1931, p. 154.

39

At the village Hulikere in the hobli of Halébid, on a stone to the north of the pond.

Kannada language and characters.

ಹಳೇಬೀಡು ಹೋಬಳಿ ಹುಲಿಕೆರೆ ಗ್ರಾಮದ ಹೊಂಡಕ್ಕೆ ಉತ್ತರ ದಿಕ್ಕಿನಲ್ಲಿ ಹಾಸಿರುವ ಕಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಪ್ರಜ್ಞೋತ್ಪತ್ತಿ ಸಂವತ್ಸರದ ಚೈತ್ರ ಸು ೧ ಬ್ರಿದಂದು ಶ್ರೀಮತ್ಪ್ರತಾಪ ವೀರ ಹೊಯ್ಸಳ ಶ್ರೀ ವೀರನಾರಸಿಂ .
2. ವಾದುನಂ ಸೋಮಯದಣ್ಣಾಯ್ಕರು ಮೈಯ್ಯನ ಬಾಚೆಯ ದಂಣ್ಣಾಕರು ಹೊಂಕುಂದದ ಬಸದಿ ಜೀರ್ಣೋದ್ಧಾರ . .
3. ದಣ್ಣಾಯ್ಕರುಂ ಜೀರ್ಣೋದ್ಧಾರವಂ ಮಾಡಿಸಿ ಕೆಡೆಯ ನಡಿಸಿದರು

Note.

As the slab on which the record is engraved is broken and a portion of it is lost, the record is incomplete. It seems to register the repairs of the Jaina temple



(basadi) at Homkunda, (a village near Halébid), by Bācheyadannāyaka, brother-in-law (*meyduna*) of Meyduna Sōmeyadannāyaka in the reign of the Hoysala king Narasimha. A tank is also said to have been repaired.

The characters seem to belong to the close of the 13th century. The date given, *viz.*, Prajōtpatti sam. Chaitra śu 1 Brihavāra may be taken as belonging to Ś 1193 Prajōtpatti. It would then be equivalent to 12th March 1271 A.D., Thursday. This falls within the reign of Narasimha III.

## 40

On a slab set up in the field of Marigaṇḍa to the west of the village Hulikere.

Size 2'—6" × 1'—6"

Kannada language and characters.

ಅದೇ ಹುಲಿಕೆರೆ ಗ್ರಾಮಕ್ಕೆ ಪಶ್ಚಿಮದಲ್ಲಿ ಮರಿಗೌಡರ ಹೊಲದಲ್ಲಿ ನ್ಹು ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 1½'

1. ನಮಸ್ತುಂಗ ಶಿರಚ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋ
2. ಕೃಷ್ಣರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭುವೆ ||
3. ಸ್ವಸ್ತಿ ಶ್ರೀಮತ್ಪ್ರಕಾಶ ಚಕ್ರವರ್ತಿ ಪ್ರಿಥ್ವೀವಲ್ಲಭ ಮಹಾರಾ
4. ಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀ
5. ಶ್ವರ ಯಾದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ ಸಂವ್ಯ
6. ಕ್ಷ್ತ್ರೀ ಚೊಡಾಮಣಿ ಮರೆರಾಜ ರಾಜಮಲಪ
7. ರೋಳು ಗಂಡ ಗಂಡಭೇರುಂಡ ಕದನ ಪ್ರಚಂಡ ನನ
8. ಹಾಯ ಶೂರ ನೇಕಾಂಗ ವೀರ ಶನಿವಾರ ಶಿದ್ದಿ ಗಿರಿದು
9. ಗ್ಗಮಲ್ಲ ಚಲದಂಕ ರಾಮ ನಿಶ್ಯಂಖ ಪ್ರಕಾಶ ಚಕ್ರವರ್ತಿ
10. ಹೊಯ್ಸಳ ಭುಜಬಳ ವೀರ ನಾರಸಿಂಹದೇವ ಶ್ರೀ ಮ
11. ದ್ವಾರಾಧಾನಿ ದೋರ ಸಮುದ್ರದೊಳು ಸುಖಸಂಕಥಾ ವಿನೋ
12. ದದಿಂ ಪ್ರಿಥ್ವೀರಾಜ್ಯಂ ಗೇಯುತ್ವ ವಿದ್ಯು || ಶ್ರೀ || ಸಕವರ್ಷ
13. ೧೧೪೯ ನೆಯ ವ್ಯಯ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ ಶು
14. ದ್ವಪಾಡಿವ ಸೋಮವಾರದಂದು ಶ್ರೀ ಅಮೃತ ಲಿಂಗ ದೇವ
15. ರ ಪಾದಾರಾಧಕರಪ್ಪ ನೀಲಕಂಠಪಂಡಿತರ ಮಗನು
16. ರೆಹಕ ಹೆಗ್ಗಡೆ ಮಂಚಯ್ಯ ಬಳಗಿನಾಡ ಮೂವ
17. ತ್ತಜಿ ರಣಕಿಗಟ್ಟಿದ ಮಾದಿಗೌಡ ತನ್ನ ತಮ
18. ನಮಗ ಬಲ್ಲಯ್ಯ ನನ್ನತವಾಗಿ ಉಡುಗಡೆ ನಕಿ
19. ತಗದ್ವಾಣಂ ಹದಿನೆಂಟ ಕೊಂಡುಕಾರೆಯ ಮಂ
20. ಣುಸಲಗೆ ವಿಳು ೭ || ಮಾವಿನಮಣ್ಣು ಸಲಗೆ ಎರ
21. ಡು ೨ | ಕಂಮರಿಸಲಗೆ ಒಂದು ೧ | ಅನ್ನು ಸಲಗೆ ಹ
22. ತ್ತಂ | ೧೦ ಶ್ರೀಮದಾದಿ ಗುಂಮೇಶ್ವರದ ವಿಶ್ವನಾಥ ದೇವ
23. ರಿಗೆ ಅರೆಹಕ ಮಂಚಯ್ಯ ಚಂದ್ರಾರ್ಕ ತಾರಂಬರಂ
24. ಸಲುವಂತಾಗಿ ಧಾರಾಪೂರ್ಣಕಂ ಗಂಧರ್ಬರಾಸಿಗು

25. ರುಗಳಿಗೆ ಸ್ತುತಿವಾಡಾಪರಿಹಾರವಾಗಿ ಪಿಂಡಾದಾ  
26. ನವಾಗಿ ಕೊಟ್ಟರು || ೨ ||

*Translation.*

PRAISE OF ŚAMBHU.

While the illustrious pratâpa-chakravarti, lord of the earth, king of kings, Paramêśvara, lord of the excellent city of Dvârâvati, a sun to the firmament of the Yâdava race, crest-jewel of righteousness, king over Male chiefs, punisher of Malepas, Gaṇḍabhêruṇḍa, terrible in battle, unassisted hero, single warrior, niśśanka-pratâpa-chakravarti, Hoysaḷa Bhujabaḷa Vira Nârasimhadêva was ruling the earth in peace and wisdom from his great capital Dôrasamudra.

On Monday 1st lunar day of the bright half of Bhâdrapada in the year Vyaya, 1149th Śaka year, Lehaka Heggade Maṃchayya, son of Nîlakaṇṭha Paṇḍita, worshipper of the feet of Amritalingadêvaru, Mâdigauḍa of Raṇakigatta in Baḷagi-nâḍ thirty and his younger brother's son Ballayya acting in unison received 18 gadyâṇas together with presents of clothes and gave away with pouring of water and free of all imposts and as piṇḍâdâna, to last for as long as the moon, sun and stars continue, seven salages of earth called Kâreya-Maṇṇu, 2 salages of Mâvina-maṇṇu and 1 salage of Kummari, to Gandharbbarâsi guru for the god Viśvanâtha-dêvaru belonging to Âdi Gummêśvara.

*Note.*

This records the grant of some land for Viśvanâtha temple, by Lehaka Maṃchayya after receiving the price therefor of 18 gadyâṇas. The date of the record Ś 1149 Vyaya sam. Bhâdrapada śu 1 Sôma-vâra is equivalent to 24th August 1226 A.D., a Monday as noted in the grant.

The king named in the record is Hoysaḷa Nârasimha II.

41

MYSORE DISTRICT.

CHÂMARÂJANAGAR TALUK.

At Haḷe Âlûr in the hobli of Chandakavâḍi, on a slab at the entrance of the Arkêśvara temple.

Size 6'—9" × 2'—6"

Kannaḍa language and characters.



ಹಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಹಳೆ ಅರಸರು ಗ್ರಾಮದ ಬಳಿ ತೋಟದಲ್ಲಿರುವ ಆರ್ಕೇಶ್ವರ  
ದೇವಸ್ಥಾನದ ಮಹಾದ್ವಾರದ ಹಾಸುಗಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 6¾" × 2½"

- |   |  |
|---|--|
| 1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವೀರ ನಾರಸಿಂಗ ದೇವರಸರು ಪ್ರ | 8. . ದೇವರಿಗೆ ಬಿ . . . ಹೊಲಗ[ದೆ] ತೋ      |
| 2. ಧ್ವಿ ರಾಜ್ಯಂ ಗೆವುತ್ತಿರೆ ಸಕನಿಪ ಕಾಳಸಂವ  | 9. ಟ ವೊಳಗಾದ ದೇವ ದಾನಗಳನು ಸರ್ವ್ವ ಮಾ      |
| 3. ತ್ವರ ೧೧೯೮ನೆ ಧಾತು ಸಂವಸರದ ಮಾಸಿ ಮ       | 10. ನೈವಾಗಿ ಬಿಟ್ಟು ಕಲ್ಲು ನಟ್ಟು ಕೊಟ್ಟೆವು |
| 4. ಸದ ಅಮಾವಾಸೆ ಗುರುವಾರದಂದು ತೆಂಕಜಯ್ಯ      | 11. ನುದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋ ಹರೇಕಿ      |
| 5. ಯಾವಳೆಯಾ ಅರಸರು ತೆಳ್ಳರು ದೇವ ಮೂವ        | 12. ಮರುಂಧರಾ ಪಪ್ಪಿಬರ್ಪ ಸಹಸ್ರಾ [ಣ]       |
| 6. ರು ಕುಣಿಂ . . . ಚೆಯರು ಇವರನಿ           | 13. ವಿಷ್ಣುಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ             |
| 7. ಬರ ಸಂತತಿ . . . ಕೂ: ದಿ ಆರ್ಕೇಶ್ವರ      |  |

*Note.*

This record belongs to the reign of Vira Nārasingadēvarasaru and is dated Ś 1198 Dhātu sam. Māsi. ba. 30 Thursday corresponding to 4th February 1277. The date falls within the reign of the Hoysala king Narasimha III (1254-1291) who is named Vira Nārasingadēvarasaru in the record.

The inscription registers the grant of some lands, dry, wet and garden in the village Ālūr, free of taxes for services of the god Arkēśvara therein. Ālūr is called Tenkaṇayyeyāṇḍale, the southern Ayyāṇḍale. The names of the donors cannot be clearly made out owing to some letters in the middle of lines 6, 7 and 8 being quite worn out.

The usual imprecation occurs at the end of the inscription.

42

At the same village Hale Ālūr, on a slab in the navaranga of the Dēsēśvara temple.

Size 4' × 2'—6"

Tamil and Grantha characters—Tamil language.

*Transliteration.*

1. svasti śrī aśahāyśūra nissa [nka pra-]
2. tāpa Poyśaḷa śrī Vira Vallā [lādē]
3. var prithivi-rājyam paṇṇi yaruḷanirka . . . .
4. kkoṇḍa Sōlamanḍalattu Kan [kai]-
5. kkoṇḍa Sōlavanāṭṭu Pitta.
6. maḍu Ālūr Tiru-mūlēstānamuḍaiyār . . . . .
7. Tēsinātharkku Kuṇangil Mārakāvu-

# TAMIL SUPPLEMENT

42

At the village Hale Ālūr in Chāmarājānagar Taluk, on a slab in the  
navarāṅga of the Deśeśvara Temple.

Size 4' × 2'-6"

Tamil and Grantha Characters. Tamil Language.

1. ஸ்ரீ ஸ்ரீ அசுதராய் குராகிஹ்.....
2. தாபபொய்சள ஸ்ரீ வீர வல்லா.....
3. வர்ப்புயிவிராஜும் பண்ணியருளாநிற்க.....
4. ககொண்ட சொழ மண்டலத்துக் கங்.....
5. க்கொண்ட சொழவளநாட்டு பித்த.....
6. மடு ஆலூர் திருமுலஸ்தார முடையார்.....
7. தெசிராயர்க்கு குணங்கில் மாரகாவு
8. ண்டர் மகந் அங்கக்காமுண்டர் வல
9. வ சம்மச்சரத்து ஸிஷஹ்வாஸத்து அ
10. மவசெ சொமவாரத்து கர்த்தி னை
11. ககநாள்.....
12. ....செல்வதாக வைத்த
13. திரு நந்தா விளக் கொண்டு இந்
14. லீத்தை அழியு செய்வார் கெங்கை
15. யிடை குமரியிடை குரார்
16. பசவைக் கொன்ற ஸ்ரீவர்திக்
17. கெள்வான் அறமறவர்கறம் அல்ல
18. துதுகை இல்லை தெசியாசாரிம
19. கன் நாரண சாரி



Tamil and Grantha Characters and Tamil Language.

1. ஸ்ரீ ஸ்ரீ பொசுது வீரவ
2. ஸ்ரீ ஸ்ரீ வி. சி. வி. ராஜா
3. ம் பண்ணி யருளாநீக்க
4. முடக்குலையில் ஸ்ரீ மம்
5. மலராபு யானன் இம்மடிசா
6. ஹுத்த ராயன் நீலகிரி ஸா
7. யாரன் சிதகா கண்டன்
8. பெருமா ஸ்ரீ ஸ்ரீ ஸ்ரீ
9. யித்தர் நரசிங்கமங்க
10. ஸ்ரீ ஸ்ரீ ஸ்ரீ பெரு
11. மாளுக்கு ராமஸுமுத்தி
12. ஸ்ரீ கிழை அமுது படிக்காக

13. தானிற முலையிலே விட்
14. ட கழனி நாலு சலகை
15. ஜகதப்பபாழியிலே மண்
16. ஆயிரமும் விட்டேன்
17. பெருமாதேவனென
18. இதின் விடையாட்டத்
19. தை இயைந்தை
20. அழிப்பிவன் கங்கை
21. க் களையிலே லொ
22. வைவாயிச்ச பாவத்தெபொ
23. வன்
24. ஸ்ரீ லலக்ஷ்

8. ṇḍan maṇan Ankakkāmuṇḍan Pabha-
9. va-śammachcharattu Ṛishabha-māsattu a-
10. mavase Sôṃavarattu Kartti-
11. kkainā| . . . . .
12. . . . . śelvadāga vaitta
13. tirunandāvilakk onṇu it-tha-
14. mmattai aḷivu-śaivān Kenkai-
15. yiḍai Kumari-yiḍai kkurār
16. paṣuvai kkoṇṇa brahmatik-
17. kelvan aṇam-aṇavarkkaram alla-
18. du tuṇai yillai Teṣiyāchāri-ma-
19. kaṇ Nāraṇāchāri

*Note.*

This record is of the reign of Vīra Vallāla, probably the Hoysala king Vīra Ballāḷa II (1173-1220 A.D.) A certain gaṇḍa named Ankakkāmuṇḍan, son of Kuṇaṅgil Mārakāmuṇḍan is stated to have set up a perpetual lamp in the temple of Dēśinātha at Ālūr situated in Muḍikoṇḍa-śōḷamaṇḍala and Gangaikkoṇḍa Śōḷavaḷaṇāḍu. The usual imprecation is contained at the end of the record. The engraver of the grant is named Nāraṇāchāri, son of Dēsiyāchāri.

The date is given as Prabhava samvatsara, Vṛishabhamāsa, Amāvāsyē, Monday, with the constellation Kṛittikā. No śaka year is given. Taking Vīra Ballāḷa II, Prabhava corresponds to 1207 A.D. The New Moon Day of Vṛishabha or Vaiśākha in this year corresponds to Saturday April 28, with the constellations Bharāṇi and Kṛittikā. This would make the constellation correct but the week-day is wrong. It is difficult to account for the mistake in the name of the week day.

Even if we take Ballāḷa III's reign, the year Prabhava corresponds to 1327 and Vṛishabha Amāvāsyā is neither a Monday nor has the constellation Kṛittikā. Hence this day is not very probable. The former date, *viz.*, April 28, 1207 may be taken as the date intended though the week day is incorrect.

43

At the village Uḍigāla in the hobli of Harave, on a slab set up in front  
of the Maṇṭesvāmi shrine.

Size 2'-6" × 1'-6".

Kannaḍa language and characters.



ಹರವೆ ಹೋಬಳಿ ಉಡಿಗಾಲ ಗ್ರಾಮದ ಮಂಟೇ ಸ್ವಾಮಿ ಗುಡಿಯ ಮುಂದೆ ನಟ್ಟಿದ್ದ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½'×1½'.

(ಬಲಭಾಗದಲ್ಲೂ ಬುಡದಲ್ಲೂ ಕಲ್ಲು ಒಡೆದು ಹೋಗಿದೆ).

- |                                     |                               |
|-------------------------------------|-------------------------------|
| 1. ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಧ್ಯುದಯ ಶಾ          | 8. ಅರಸುಗಳೂ ಆರೆಕೊಠಾರದ ಶಿ       |
| 2. ನಶಕವರು ೧೪೭೩ ಸಂದ ವಿರೋ [ಧಿಕೃತ್ವಂ]  | 9. ಯಕಗೆ ಕೊಟ್ಟಕೊಡಗಿಯ ಕ್ರಮವೆಂ   |
| 3. ವತ್ಸರದ ಜೇಷ್ಠ ಶು ೧೦ ಲು ಶ್ರೀಮಂನೃಹಾ | 10. ನಾಯಕತನಕ್ಕೆ ಸಲುವ ಹದಿನಾಡ ಸೀ |
| 4. ಜ ರಾಜ ಪರಮೇಸ್ವರ ಶ್ರೀವೀರ ಸದಾಶಿ     | 11. ಯ ಗಾಲದ ಗ್ರಾಮವನೂ ಆ ಕಾಲು    |
| 5. ಯರು ರಾಮ ರಾಜಯದೇವ ಮಹಾರಾ            | 12. ರ ಸಹವಾಗಿ ನಿನಗೆ ಕೊಡ ಗಿ     |
| 6. ತ್ವಿ ರಾಜ್ಯಂ ಗೈವಲ್ಲ ಅಮಹಾರಾಯರ      | 13. ಗೆ ಪ್ರಾಕು ಪ್ರಮಾಣನಲ        |
| 7. ಕಾರ್ತರಾದ ನಂದ್ಯಾಲದ ತಿಂಮ ರಾಜ       | 14. ಗದೆ ಬೆದಲು                 |

(ಮುಂದೆ ಕಲ್ಲು ಒಡೆದು ಹೋಗಿದೆ).

*Note.*

This inscription is incomplete as a portion in the right side and the bottom of the inscription slab are broken and lost.

The record belongs to the reign of the Vijayanagar king Sadāśivarāya when Rāmarājayadēva or Rāmarāya was ruling the earth as stated in the record. It is dated Ś 1473 Virōdhikrit Jyēshṭha śu 10, equivalent to May 15, 1551 A.D.

It seems to register the grant of the village Uḍiyagāla (same as Uḍigāla) situated in Hadināḍu-sime with its hamlets as a *kodagi* to a chief (whose name is lost except the initial letter Śi) of Arekoṭhāra (same as the present Chāmarājanagar in the Mysore District) by Timmarāja Arasu of Nandyāla who is stated to be the agent of the king Rāmarājayadēva.

44

At the same village Uḍigāla, on a stone set up near the temple called Bommanagudi to the east.

Size 2'×1'.

Kannada language and characters.

ಆದೇ ಉಡಿಗಾಲ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವ ಬೊಮ್ಮನಗುಡಿಯ ಬಳಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2'×1'.

1. ಲಿಂಗೇಯನ

|

2. ಕೊಡಗಿ ಹೊಲ

*Note.*

This records the gift as *kodagi* (rent-free land granted to some one for services done) of a plot of land (probably the field near the inscription stone) to Lingeya. No further details are given. The characters seem to belong to the 17th century A.D.

## 45

At the village Uganedahundi in the same hobli of Harave, on a stone set up on the road to the south of the Basavêśvara temple.

Size 2½' × 1'.

Kannada language and characters.

ಅದೇ ಹರವೆ ಹೋಬಳಿ ಉಗನೇದ ಹುಂಡಿಗ್ರಾಮದ ಬಸವೇಶ್ವರನ ದೇವಸ್ಥಾನಕ್ಕೆ  
ದಕ್ಷಿಣ ದಾರಿಯಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 1'.

(ಮೇಘಗದ್ದೆ ನೂರ್ಯ, ಚಂದ್ರ, ಹನುಮಂತ).

- |                             |                      |
|-----------------------------|----------------------|
| 1. ಸ್ವಸ್ತಿ ಉಗನೇ ಕೊಟ ರಾಯರ ಕೊ | 4. ಹಿಡವ ಗಂಗೇಯ ತಡಿಯಲಿ |
| 2. ನಯಗೆ ನಟ ಕೊಟ ಹನು          | 5. ಕವಿರೇಯ ಕೊಂಡ ಪಪಕೆ  |
| 3. ಮನಕಲು ಇದನಳಿ              | 6. ಹೋಪರು  ಮಂಗಳ       |

## Note.

This inscription records the setting up of the above slab called Hanumana-kallu (it has a figure of Ānjanêya above the inscription) for a person named Konaya by the chiefs of Uganekôṭe. The usual imprecation that the destroyer of the above would be guilty of the sin of slaying cows on the banks of the Ganges is next given. No further details are found in the record.

The characters seem to belong to the 16th century.

The object of the record seems to be to grant some land rent-free to the donee and the relievo-figure of Ānjanêya carved appears to correspond to the Linga and Vāmana carved on stones set up in lands to mark the gifts of lands to gods or Brahmans.

## 46

At the same village, on a slab buried in the land of Mādappa to the east.

Size 3' × 3'.

Kannada language and characters.



ಅದೇ ಉಗನದ ಹುಂಡಿಗ್ರಾಮದ ಸಣ್ಣ ಮಾದಪ್ಪನ ಮಗ ಮಾದಪ್ಪನ ಹೊಲದ ತೆವರಿನಲ್ಲಿ ಹೂಡಿರುವ ಕಲ್ಲು.

ಮುಂಭಾಗ.

- |   |                                  |
|---|----------------------------------|
| 1. ಸ್ವಸ್ತಿ ಸಮತ ಪ್ರಸಸ್ತಿ ಸಹಿತ ಶ್ರೀಮ      | 7. ಗತೇಷು ಶಾಸಿರದ ಅಕುವತ್ಯಯ್ಯನೆಯ ಸು |
| 2. ಮನ್ನಹಾ ಮಣ್ಣರೇಶ್ವರ ಪೃಥಿವಿ ವಲ್ಲವ       | 8. ಭಕ್ತತು ಸಂವತ್ಸರ ಸ್ರವಣ ಬಹುಳ     |
| 3. ಮಹಾರಾಜಾಧಿರಾಜ ವೀರಗಂಗ ವಿಷ್ಣು           | 9. ಪಷ್ಪಾಮಿ ಸೋಮವಾರದಲು ಎಣ್ಣೆ ನಾ    |
| 4. ವರ್ಧನ ಹೊಯ್ಸಳದೇವರು ಗಂಗವಾಡಿ ತೊಂ        | 10. ಡ ಉಗುನೆಯದ ಹೇರೊಡೆಯರು ಚಪ್ಪ     |
| 5. ಬತ್ತಪು ಸಾವಿರ ರಾಜ್ಯ ಸುಕಸನ್ತ ತಾವಿನೋದಡಿ | 11. ಣ್ಣಿಗವುಣ್ಣಿನ ಮಗ              |
| 6. ಪ್ರಿತುವೀ ರಾಜ್ಯಂ ಗೆಯತಮಿರೆ ಸಕವರಿಪ      |                                  |

ಹಿಂಭಾಗ.

ಲಂಗ, ಅದರ ಎಡಭಾಗದಲ್ಲಿ ಕೈಮುಗಿದುಕೊಂಡು ನಿಂತಿರುವ ಭಕ್ತ ವಿಗ್ರಹದ ಚಿತ್ರವಿದೆ.

ಲಂಗದ ಪಕ್ಕದಲ್ಲಿ

ಬಾವಜಿ

ಯರ ಸೊ

ರೂಪ

- |                                 |                                   |
|---------------------------------|-----------------------------------|
| 12. ಚಿಟಿಗವುಣ್ಣ ಕಾಟಯ್ಯಗ          | 16. ದೆಣ್ಣೆಯುಮಂ ಚಾಳಿಕ್ಕ ವಂಸದ ದೇವಜಿ |
| 13. ಪುಣ್ಣಿನ ಮಗ ದೇವಗಪ್ಪ          | 17. ಯರ ಮಗ ರಾಮಲಿಂಗ ಪಣ್ಣಿತರ ಕಾ      |
| 14. ಣ್ಣಿನ ರಾಮದೇವರ ದೇವಾಲ್ಯ       | 18. ಲಂ ಕರ್ಚ್ಚಿ ಧಾರೆಯನೇದದು ಕೊಟರು   |
| 15. ವ ಮಡಿ ಆ ಒನ್ನು ಪರಮುಣ್ಣಿ ಗಣ್ಣ | (ಬಸವ ಮತ್ತು ಹನು, ಕರು).             |

ಹಿಂಭಾಗದ ಎಡಪಕ್ಕದಲ್ಲಿ ಅಡ್ಡಲಾಗಿ ಬರೆದಿರುವುದು.

1. ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ಬ ಯೋ ಹ
2. ರೇಕಿ ವಸುನ್ದರಾ ಶಪ್ತಿ ರೂ
3. ವರುಸ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ

Front side.

1. svasti samata prasasti-sahita śrīma-
2. man mahāmaṇḍalēśvara pruthivi-vallava
3. mahā-rājādhirāja Viraganga Vishṇu-
4. varddhana-hoysaḷa-dēvaru Gangavādi Tom-
5. battaru-sāvira-rājya suka-santatā-vinōdadi
6. prituvi-rājyam geyutamire Sakavarisha
7. gatēshu śāsirada aruvataidaneya Su-
8. bhakratu-samvachehara Sravaṇa bahuḷa
9. panchami Sōmavāradalu Ennenā-
10. da Uguneyada hēroḍeyaru Chavu-
11. ṇḍa-gavunḍana maga

Back side.

(Linga with a man with folded hands to its left)

Bavaji

yara so-

rūpa

12. Chaṭi-gavunḍa Kāṭayya-ga-
13. vundana maga Dēva-gavu-
14. ṇḍanu Rāmadēvara dēvālya-
15. va maḍi ā ondu-pala maṇṇu gaṇa-
16. deṇneyumaṇ Chālikya-vamśada Dēvajī-
17. yara maga Rāmalinga-paṇḍitara kâ-
18. laṁ karchchi dhāreyaṇeṇadu koṭaru

Back side (across).

1. svadattam paradattam ba yô ha-
2. rēti vasundharā śasṭi rū
3. varusa-sahasrāṇi viśṭāyām jāyate krimi

### Translation.

Be it well. While the illustrious mahāmaṇḍalēśvara, prithvi-vallabha, mahârājādhirāja, possessed of excellent attributes, Viraganga Viṣṇuvardhana Hoysala-dēvaru was ruling in peace and wisdom the Gangavāḍi Ninety-six Thousand kingdom:—

On Monday, the 5th lunar day of the dark half of Śrāvaṇa in the cyclic year Śubhakṛit, 1065 years having expired in the Śaka era:

The senior masters (herodeyaru) of the village Ugune in Enṇenāḍ named Chaṭigavunḍa, son of Chavunḍagavunḍa and Dēvagavunḍa, son of Kāṭayyagavunḍa set up a temple of Rāmadēvaru and after washing the feet of Rāmalingapaṇḍita, son of Dēvajīya of Chālikya-vamśa, gave him with pouring of water, one *pala* of land? and the oil in the oil mill.

He who confiscates land given by oneself or by others will be born as a worm in hell for sixty-thousand years.

### Note.

This inscription belongs to the reign of the Hoysala king Viṣṇuvardhana and records the erection of a temple of Rāmadēvaru by the heads of the village Ugune (same as Ugane-hunḍi) and the grant of some land and a measure of oil extracted from the oil mill set up in front of the village to the priest. Both the temple and the oil mill have now almost completely disappeared. Although the temple is called Rāmadēvara-dēvālya (temple of Rāmadēvaru) the figure of a linga is carved on the back of the inscription and the local people also speak of it as a Śiva temple gone to ruins recently. To the left of the linga is the figure of a person with folded hands and the letters Bāvajiyara sorūpa in Kannaḍa are carved by the side of the figure. Who this Bāvajiyaru was is not stated in the record. The donors are two gaudas, Chaṭigaunḍa and Dēvagavunḍa. The donee is Rāmalingapaṇḍita, son of Dēvajīya. Apparently Bāvajīya was a relative, perhaps a cousin of Dēvajīya.



Another peculiar statement in the record is regarding the statement that Rāmalingapaṇḍita, the donee was of Chalukya-vamśa. Which was this Chalukya family? Had this any connection with the well-known dynasty of the Chalukya kings? Probably not, as the donee seems to have been a priest, perhaps a Saiva or Kālamukha Brahman as his name denotes and certainly not a kshatriya like the Chalukyas.

Regarding the date of the record there is some confusion, although it is expressed in words and not in figures. The date is given as Ś 1065 Śubhakrit sam. Śrāv. ba 5 Monday: but Ś 1065 is equivalent to Rudhirōdgari and not Śubhakrit according to lunisolar calendar. Even if we take the Jupiter cycle, the year Ś 1065 corresponds to Kshaya and not Śubhakrit. The nearest Śubhakrit is Ś 1044 (A.D. 1122). Taking this year Śrāv. ba. 5 is equivalent to 24th Monday July 1122 A.D. though the tithi commences late at night. Perhaps this is the date intended.

The usual imprecatory verse occurs at the end of the record.

## 47

At the village Kottalavādi, on a slab set up in a platform to the south of the Basava temple (E.C. IV, Chamarajanagar Taluk 191 revised).

Size 5' × 2'-3".

Kannada language and characters.

ಕೊತ್ತಲವಾಡಿ ಹೋಬಳಿ ಕೊತ್ತಲವಾಡಿ ಗ್ರಾಮದಲ್ಲಿ ಬಸವನಗುಡಿಗೆ ದಕ್ಷಿಣದ ಜಗಲಯಮೇಲೆ ನಟ್ಟ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 5' × 2'-3".

(ಅದ್ವೈತಪಾಟಾಕ ಚಾಮರಾಜನಗರದ 191 ನೆಯ ನಂಬರು ಶಾಸನ).

1. ಶ್ರೀಮದ್ಭಾಗವತ ಪ್ರೇಮಸಿದ್ಧಿಪ್ರದ ಜನಾರ್ದನಃ||ಶ್ರೀ ಕಾ [ಇಷ್ಟೇಶ್ವರ]
2. ಪುರೀನಾಥ ಶ್ರೀನಾಥೋಜಯತಿ ಪ್ರಭುಃ||ಗಂಭೀರ ಮಧುರಂ ವೈಕ್ರಂ
3. ಗವಚ್ಚನಾ ನುಬುಪ್ರದ ಶ್ರೀಮದಲ್ಲಾಳನಾಥಸ್ಯ ಶಾಸನಂ ಧರ್ಮ ಶಾಸ [ನಂ]
4. [ಸ್ವ] ಸ್ತಿಸಮಸ್ತ ಭುವನಾತ್ರಯ ಶ್ರೀ ಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ [ಶ್ರ]
5. [ರ] ದ್ವಾರಾವತೀಪುರ ವರಾಧೀಶ್ವರ ಯಾದವ ಕುಳಾಂಬರ ದ್ವಿಮಣಿ ನಯ
6. [ಕ್ರ] ಚೂಡಾಮಣಿ ಮಕರ ರಾಜ್ಯ ನಿರ್ಮೂಲನ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಪಾಯ್ಕ
7. ಪಾಂಡ್ಯ ಸಮುದ್ರರಣ್ಯೇತ್ಯಾದಿ ವಿತುರನ್ಯಯಾಗತ ಗುಣಯು [ಕ್ರ]
8. ಶ್ರೀ ಸೋಮೇಶ್ವರ ಕುಮಾರ ನಾರಸಿಂಹ ದೇವಂ ವಿರಾಜಿಸುಕ್ತಿಪ್ರಸಂಗತತ್ಪತ್ರಂ
9. ಕಾಂಡೀಪುರ ಸ್ಥಾಪಿತ ಶಿರಾಸ್ತಂಭನುಂ ಅಬ ದೇಶ ದುರ್ಗಾಂದೋಧಿ ಕುಂಭೋದ್ಧ [ವ]
10. ನುಂ ಅಶೇಷಾನಂತ ವಿರಾಜಿತ ಚರಿತ್ರನುಂ ಶ್ರೀಮತ್ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ
11. ಹೊಯ್ಸಳ ಭುಜುಳ ಶ್ರೀ ವೀರಬಲ್ಲಾಳ ರಾಯಂ ದೋರಸಮುದ್ರದ
12. ಲಿ ಪುಭುವೀರಾಜ್ಯಂ ಗೈಯುಕ್ತಿಶಿತತ್ವಾದ ಪದ್ಮೋಪಚೀವಿ ಶ್ರೀಮನ್ನೋಜಿ
13. ಯ ಕುಲ ಕುವಳಯಾನಂದ ಚಂದ್ರನೇನಿಪ ಭೀಮದೇವನ ಕುಮಾ [ರ]

14. [ಸಿ] ತಗರ ಗಂಡ ನೀಲಗಿರಿ ಸಾಧಾರ ನಿಮಡಿ ರಾಹುತ್ ರಾಯನಪ್ಪ ಪೆರುಮಾಳ
15. [ದಂ] ಡ ನಾಥನ ಸುಪುತ್ರರುಂ ಶ್ರೀಮತು ಹೊಯ್ಸಳರಾಯ ರಾಜ್ಯ [ಪ್ರತಿ]
16. ಪ್ಪಾಕಾರರುಂ ಸಂಗ್ರಾಮ ರಾಮ ಕೊಂಗರಮಾರಿಯರಸು
17. [ಗಂ] ಡ ರಾಮನದೆಂಕೊಂಡ ಗಂಡ ವಿಶಾಲಮುದ್ರೆ ಸರ್ವ್ವ ಸ್ವಾಪಹ [ರಣ]
18. ಪಾಂಡ್ಯ ಬಳ ಕಮಳವನ ಕುಂಟರರುಂ ಶರಣಾಗತ ವಜ್ರಪಂಜರ [ರುಂ]
19. ಕೀರ್ತ್ಯಂಗನಾ ವಲ್ಲಭರುಂ ಅರಾಳನಾಥ ದೇವ ದಿವ್ಯಶ್ರೀಪಾದಪ [ದ್ವಾರಾ]
20. ಧಕರುಂ ಪರಾಶರ ಪರಮ ಧರ್ವಾರಕ ಲಬ್ಧವರ ಪ್ರಸಾದರುಂ
21. [ಏಕಾ] ದಶೀವ್ರತ ನರತರು ಗೋಬ್ರಾಹ್ಮಣ ಪ್ರಿಯರುಂ ಕರ್ಪೂರ ಕನ
22. ಕ ಪ್ರವಾಹರುಂ ಪರದೇಶಪರನಾರೀ ಸಹೋದರರುಂ ಸ್ವಸ್ತಿಕ ಪುರ [ವರಾ]
23. ಧೀಶ್ವರರು ವೆನಿಪ ಮಾಹಾ ? ಮಹಾಮಂಡಲಕನುಂ . . . . .
24. ನಾಡಧೀಶ್ವರನುಂ ತೆರಕಣಂಬಿ ನೆರೆವೀಡಿನೊಳು ಸುಖಸಂಕಥಾ ವಿನೋದ [ದಿಂ]
25. ಪದಿನಾಲ್ಕು ನಾಡುವಂ ಪಾಲಿಸುತ್ತಮಿದ್ವು ಶ್ರೀ ಸಕವರ್ಷ ೧೨೨೫ ನೆ
26. ಯ ಶೋಧ ಕೃತ್ಯವತ್ಸರದ ಚೈತ್ರ ಬಿ ಗ ಪಾ ಶ್ವಾತಿ ನಕ್ಷತ್ರಯು ತೆರಕ
27. ಜ್ಞಂಬಿಯೊಳು ಶ್ರೀಪರದರಾಜ ಅರಾಳನಾಥ [ನಂ] ಸುಪ್ರತಿಷ್ಠಿಸಿ ಆ ದೇವರಿಗೆ

ಕಿಂಧಾಗೆ.

28. ಯನಿತುಮಂ ಪಡೆದು ಆ ಮಾಧವದಂಣ್ಣಾ ಯ
29. ಕರುಂಕೇತೆಯದಣ್ಣಾಯಕರುಂ ಧಾರಾಪೂರ್ವ್ವ
30. ಕಂ ಮಾಡಿಕೊಟ್ಟ ದತ್ತಿ ಶ್ರೀಸ್ವದತ್ತಂ ಪರದತ್ತಾಂ ವಾ
31. ಯೋಹರೇತ ವನುಂಧರಾಂ ಪಷ್ಪಿವರ್ಷ ಸಹ ಸ್ರಾ
32. ಣೆ ವಿಷ್ಣಾಯಾಂಜಾಯತೇ ಕ್ರಮಿಃ

### Translation.

Victorious is Janârdana, who causes success to the Bhâgavatas that love him, the master of Kâncî . . puri and the lord of Śrî. The śâsana of the auspicious Allâlanâtha which is the charter of righteousness is profound, sweet, clear, and brings happiness to those who bow to him.

Be it well. While the refuge of the universe, favourite of the goddess of fortune and of earth, king of kings, supreme lord, lord of the city of Dvâravâti, sun to the firmament, the Yâdava family, crest-jewel of righteousness, uprooter of the Makara kingdom, establisher of the Chôla kingdom, the upholder of the Pândyas—possessed of these and other attributes descending to him from his paternal ancestors, the illustrious Sômeśvara's son Narasimhadêva was shining :—

His son : setter up of a stone pillar at Kâncî, an Agastya to the ocean the eighteen (?) forts, possessed of a character shining everywhere with infinite lustre, pratâpa-chakravarti Hoysala bhujabala śrî Vira Ballâlarâya was ruling the earth in Dôrasamudra :—

A dependant on his lotus feet : the great son of Perumâladaṇḍanâtha, who was a moon in causing delight to the blue lily the Moḍeya family, and was the son of



Bhimadeva, and the punisher of adulterers, conqueror of Nilagiri, Immaḍi Rāhut-tarāya :—

While the establisher of the Hoysaḷa kingdom, a Rāma in battle, Death to Kongas, pursuer of Arasugaṇḍa-Rāma, plunderer of the wealth of Viśālamudre, an elephant to the lotus garden, the Pāṇḍya army, an adamant cage to the refugees, favourite of the goddess of glory, worshipper of the holy lotus feet of the god Allālanātha, obtainer of boons from Parāśara, the great Bhaṭṭarāka, devoted to the vow of Ēkādaśi, lover of cows and Brahmans, bestower of camphor and gold incessantly, brother to strangers and to wives of others, lord of Svastikapura, mahā-maṇḍalika, and lord of . . . nāḍu : was governing the Padināḷku-nāḍu in peace and happiness from his residence at Terakaṇāmbi :—

Be it well. In the year Śaka 1225, the cyclic year Śōbhakṛit, on the 1st lunar day of the dark half of Chaitra with the constellation Svāti, the above Mādhava-danṇāyaka and Kētaya-danṇāyaka set up the god Varadarāja Allālanātha at Terakaṇāmbi and granted with pouring of water for services of the god (some lands the details of which are lost) after obtaining the same (land).

He who destroys the gift of land made by oneself or by others will be born as a worm in ordure for sixty thousand years.

#### *Note.*

This record has been fully revised and re-published. Some letters however at the end and beginning of many lines are lost due to carelessness while dressing the slab for setting up in the platform in the village. Also one or two lines have been lost at the bottom probably due to the same cause.

The inscription belongs to the reign of Ballāḷa III, son of Narasimha III, the Hoysaḷa king. It is dated Ś 1225, Śōbhakṛit Chaitra ba. 1 with Svāti constellation corresponding to April 3, 1303 A.D. on which date we find the Svāti constellation after 35 ghaṭikas ending at sun-rise.

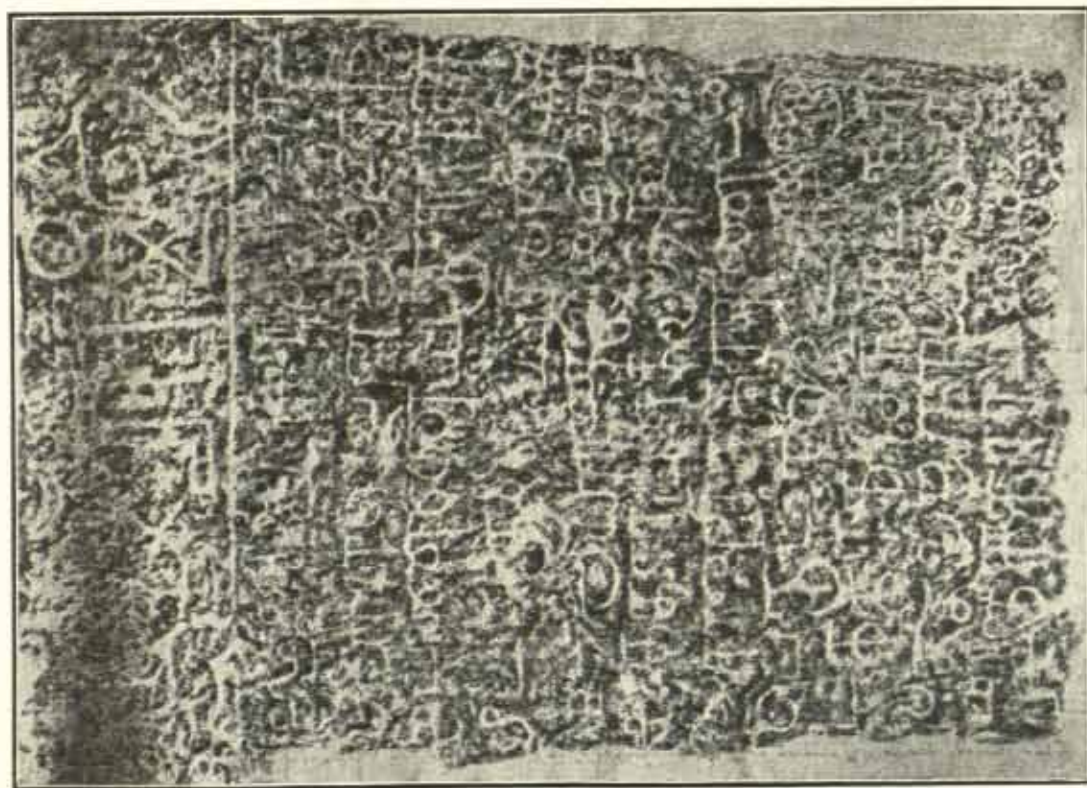
The epigraph records the setting up of the god Varadarāja called Allālanātha by Mādhava-danṇāyaka, governor of Padināḷkunāḍ at Terakaṇāmbi, his headquarters. This Mādhava-danṇāyaka was the son of Perumāludēva-danṇāyaka, who was the governor of the same kingdom and minister under Narasimha III. The usual titles are applied to the king. Kētaya-danṇāyaka, who is known to have been the son of Mādhava-danṇāyaka is stated to have been associated with his father in making a grant of lands to the god after obtaining the same probably from the king. But the details of these lands are lost.

The usual imprecatory verse occurs at the end of the record. For Perumāḷa-dēvadannāyaka and his son and grandson see *E.C.* IV, Gundlepet 58, 69, etc.



STONE INSCRIPTION OF PERUMALU DEVA DANNAYAKA AT NARASAMANGALA.

PLATE XXV.



FRONT.



BACK.

(No. 48—p. 199.)

*Mysore Archaeological Survey.*





At the village Narasamangala in the hobli of Haradanahalli, on a stone slab buried in the earth to the north of the Rāmalinga temple. [Plate XXV]

Size 4' x 2'-6".

Tamil and Grantha characters and Tamil language.

*Transliteration.*

Front side.

- |                               |                               |
|-------------------------------|-------------------------------|
| 1. svasti śrī Pośala Vīrava-  | 7. dhāran śitakaragaṇḍan      |
| 2. llāḷadēvan prithivi-rājya- | 8. Perumā [la] dēva-daṇṇā-    |
| 3. m paṇṇi yarulā nikka       | 9. yikkar Naraśinga-maṅga-    |
| 4. Muḍakkulaiyaril śrīman     | 10. lattil Janārdhdhana-peru- |
| 5. maha-pradhānan immaḍi-rā-  | 11. mālukku Rāmasamudratti-   |
| 6. huttarāyan Nilagiri-sā-    | 12. l kilē amudupaḍikkāga     |

Reverse.

- |                            |                                |
|----------------------------|--------------------------------|
| 13. Tānīramulaiyile viṭ-   | 20. alippinavan Gaṇ-           |
| 14. ṭa kaḷani nālu śalakai | 21. gai-karaiyile gō-          |
| 15. Jagatappapāliyile maṇ  | 22. vai vadhichcha pāvatte pō- |
| 16. āyiramum viṭṭēn        | 23. van                        |
| 17. Perumādēvanena         | 24. śrī Alāṇanatha (Kannaḍa    |
| 18. idin viḍaiyāṭṭat-      | characters).                   |
| 19. tai i-dhammattai       |                                |

*Translation.*

Be it well. While Pōśala Vīra Vallāḷadēva was pleased to rule the earth: Peruma[la]dēva-daṇṇāyakkar of the Muḍakkulaiyar, mahāpradhana, *immaḍi-rāhuttarāya*, conqueror of Nilagiri, punisher of adulterers made a gift for the services of offering food to the god Janārdana in Narasingamangala of four *śalakai* of rice land below the tank Rāmasamudra in Tānīramulai and 1,000 maṇṇu in Jagatappapāli. I, Perumādēva.

He who destroys this temple court (viḍaiyāṭṭam) and this act of charity will incur the sin of killing cows on the banks of the Ganges.

Śrī Alāṇanātha

*Note.*

This belongs to the reign of the Hoysala king Vīra Vallāḷa-dēvan (Ballāḷa III) and records the grant of some wet and dry lands by his minister Perumāḷadēva-daṇṇāyaka for services in the temple of Janārdana in Narasingamangala (same as Narasamangala). No Janārdana temple is now found at Narasamangala. But a



fine image of Janārdana was found buried to the <sup>with</sup> south of the Rāmalinga temple, and was taken out during the tour. Apparently a small temple of Janārdana stood to the south of the Rāmalinga temple.

Though the inscription is in Tamil and Grantha characters the signature Allālanātha signifying the god Varadarāja, the family deity of the donor Perumāla-dēva is given in Kannaḍa characters. This indicates that Perumāladēva was a native of the Kannaḍa country and was accustomed to sign his name in Kannaḍa characters. Ever since the bifurcation of the Hoysala kingdom in the time of Rāmanātha, Tamil seems to have been often used for the inscriptions in the south and east of Mysore. Hence the use of the Tamil language and the Tamil and Grantha script for the record in a Kannaḍa area.

No date is given. The record belongs to the reign of Ballāla III (1291-1342) and its date may be put down at about 1300 A.D.

## 49

On the right side of the same temple. <sup>above inscription</sup>

Kannaḍa language and characters.

- |                 |               |
|-----------------|---------------|
| 1. ನಂಬಿ ಜಿ      | 4. ಸ್ತನವಕೊಟ್ಟ |
| 2. ಜೈಯಪಥ        | 5. ರೂ         |
| 3. ಟ್ಪರಿಗೆ ದೇವರ |               |

## Note.

This records the grant of the sthāna (place of a trustee) in the temple (of Janārdana) to a person named Nambi Jiṭṭeyapabhaṭṭa.

No date is given nor is the donor named.

The characters seem to belong to the 14th century and the grant was probably made by Perumāla-danṇāyaka of the previous record.

## 50

On a stone oil mill to the south of the same Rāmalingēśvara temple at Narasamangala.

Kannaḍa language and characters.

ಅದೇ ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ನರಸಮಂಗಲದ ರಾಮಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದ ಬಳಿ ದಕ್ಷಿಣದಿಕ್ಕಿನಲ್ಲಿರುವ  
ಕರ್ಕಾಣದ ಮೇಲೆ ಕೆತ್ತಿರುವದು.  
ಕನ್ನಡ ಭಾಷೆ ಮತ್ತು ಲಿಪಿ.

- |                  |                   |
|------------------|-------------------|
| 1. ಶ್ರೀರಾಮ [ನಾ]  | 5. ಟಗೊಡನ ಮ [ಗ ಕಾ] |
| 2. ಥದೇವರಿಗೆ [ಮೇ] | 6. ಡಗೊಡನ [ಕ್ಕಿದ]  |
| 3. ಲೂರಕಾಟ [ದೇ]   | 7. ಗಾಣ ಶ್ರೀ [ರಾಮ] |
| 4. ಮನ ಮಗ ಕ [ವು]  | 8. ದೇವ            |

## Note.

This is an inscription written on an oil-mill. Some letters at the end of each line are lost.

The epigraph seems to record the erection of the oil-mill by a person named Kāḍagaṇḍa, son of Kautagaṇḍa, who was the son of Kāṭadēva of Mēlūr for services of the god Rāmanāthadēvaru (same as the Rāmalingēśvara temple).

The characters seem to belong to the 14th century.

## 51

At the same village Narasamangala, on a slab in the ceiling of the mukhamantapa in the shrine of the Saptamātrikas to the south-west of the same Rāmalingēśvara temple.

Size 5' × 2'-6".

Kannada language and characters.

ಅದೇ ರಾಮಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನಕ್ಕೆ ನೈರುತ್ಯದಲ್ಲಿರುವ ಸಪ್ತ ಮಾತೃಕೆಯರ ದೇವಸ್ಥಾನದ  
ಮುಖಮಂಟಪದ ಹೊದಿಕೆಯ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 5' × 2½'.

ಕನ್ನಡಭಾಷೆ ಮತ್ತು ಲಿಪಿ.

- |                         |                              |
|-------------------------|------------------------------|
| 1. ಭಾವ ಸಂವತ್ಸರದಂದು ಶ್ರೀ | 5. ಕರು ನರಸಿಂಹ ಮಂಗಲದ          |
| 2. ಮನು ಮಹಾಪ್ರಧಾನಂ ಮಾ    | 6. ರಾಮನಾಥ ದೇವರಿಂಗೇ ದಿ        |
| 3. ದಪ್ಪದಂಣ್ಣಾಯಕರ ಮ      | 7. ಟ್ಟ ಕೊಡಗಿಯ ಗದ್ದೆ ಬೆದೆಸ ೨೪ |
| 4. ಗ ಕೇತಯದಂಣ್ಣಾಯ        | 8. ಕಂ ನಡ್ತಿದ ಕಲ್ಲು           |

## Note.

This records the gift of a rice land of the sowing capacity of 24 salages as *koḍagi* (gift of rent-free land) for the god Rāmanātha of Narasimhamangala (same as Narasamangala) by the minister mahāpradhāna Kēṭaya-dañṇāyaka, son of Mādappa-dañṇāyaka in the year Bhāva.

Kēṭaya-dañṇāyaka, governor of Padinālkunāḍ and minister during the reign of the Hoysala king Ballāḷa III has been referred to in a previous grant.

Regarding the date only the cyclic year Bhāva is given and no other details. The characters seem to belong to the end of the 13th century or beginning of the 14th century. As Kēṭaya-dañṇāyaka is the donor, the year Bhāva may be taken as equivalent to 1334 A.D. when Ballāḷa III was king.



At the same village Narasamangala, on a slab south of the Rāmalingēśvara temple (E.C. IV, Chamarajanagar 205) revised.

Size 2'-6" × 2'-3".

Kannada language and characters.

ಶಿವಪಾಟಾಡ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕಿನ 205 ನೆಯ ನಂಬರಿನ ಶಾಸನ.

(ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕಿನ 204 ನೆಯ ನಂಬರಿನ ಶಾಸನದ ಅವಶಿಷ್ಟ).

- |   |                                      |
|---|--------------------------------------|
| 1. ನು ಮಹಾಪಸಾಯಿತ                               | 12. ಕ ವರುಷದ ೧೨೫೮ ನೆಯ ಧಾತು ಸಂವತ್ಸ     |
| 2. . . . . ಜ್ಞಾನವರು ಕೊಡನಾಡ                    | 13. ರದ ಮಾಘ ಬ ೧೪ ಬ್ರಿಹುವಾರದ ಶಿವರಾತ್ರಿ |
| 3. . . . . ರವ ಮಾಡುತ್ತಿದ್ದಲಿ ನರಸಿಂಹ            | 14. ಯ ದಿನದಕಾಯ್ದುಕೆ ಕೊಟ್ಟರು ಇಥಮ್ಮಕಾರು |
| 4. [ಮಂಗ]ಲದ ಶ್ರೀರಾಮನಾಥದೇವರ ಶ್ರೀ<br>ಕಾಯ್ದು      | 15. ಕರವ ಕಟ್ಟಿ . . . . . ರಾಗಿ ಅಳಕಿ    |
| 5. ಕೈ ಆ ನರಸಿಂಹ ಮಂಗಲವನು ಸಿದ್ಧಾಯ                | 16. ಕೊಂದವರು ಶ್ರೀ ಗಂಗೆಯ ತಡಿಯಲು ಗೋ     |
| 6. ಕೊಡಕೆ ಹೊಂಬಳಿ ಅಡುವಣ ಮಗ್ಗ ಕಾಣಿ               | 17. ಭ್ರಾತೃಣರ ಸಹಸ್ರ ವಧೆಯ ಮಾಡಿದವ       |
| 7. ಕೆ ಮುಂತಾದ ಎಲ್ಲ ಕಿಟು ಕುಳವನು ಬಿಟ್ಟುಸರ್ವ      | 18. ರು ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾ ಯೋಹರೇತಿ ವ |
| 8. ಮಾನ್ಯವಾಗಿ ತಗಡೂರು ಸರಗೂರು ಮುಕ್ಕ              | 19. ಸುಂಧರಾಪ್ಪಪ್ಪಿರ್ವರುಷ ಸಹಸ್ರಾಣಿ ವಿ  |
| 9. ವಾದ. ಆ ನಾಡ ಕೈಯ್ಯಲು ಧಾರೆಯ                   | 20. ಪ್ಪಾಯಾಂ ಹಾಯತೇ ಕ್ರಿಮಿ ಮಂಗ         |
| 10. ನೆಹದು ಶ್ರೀರಾಮನಾಥ ದೇವರಿಗೆ ಸ                | 21. ಇ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ             |
| 11. ಹಿರಂಘೋದಕ ದಾನಧಾರಾ ಪೂರ್ವಕಂ ಮಾಡಿ<br>ಕೊಟ್ಟು ಸ |                                      |

Note.

This inscription is in continuation of the inscription No. 204 of Chamarajanagar Taluk and is engraved on a slab adjacent to it. The characters are slightly worn out and the record as published before was full of lacunae. The inscription is now fully revised and re-published.

The record of which this is a continuation belongs to the reign of the Hoysala king Viraballāḷa (III) and refers to his military expedition to the north. Then it gives the titles of some *dāṇḍāyaka*s named Bila Chokkayya *Dāṇḍāyaka*, Cha . . . ta *Dāṇḍāyaka* and Bôgayya *Dāṇḍāyaka* who are subordinates of the king and called *mahâpradhâna* and *samasta-sênâdhîpati*.

The present record registers that during their rule of *Toṇaḍ* the above persons made a grant of the village *Narasimhamangala* with all its revenues and rights including the *siddhaya* (fixed revenue), *hodake*, *hombali*, *aḍuvana magga* (tax on looms), etc, for the services of the god *Rāmanātha* at *Narasimhamangala*. It is further recorded that the village was granted free of all imposts and

the donors poured water into the hands of the chief citizens of the *nāḍ* (district) including the villages of Tagaḍûr and Saragûr to mark the gift. The village was given away as gift to the god Râmanâtha with pouring of water and present of gold.

The date of the gift is next stated to be the holy day of Sivarâtri corresponding to Thursday, 14th lunar day of the dark half of Mâgha in the year Dhâtu Ś 1258 and the income of the village given away was to be utilised for the services on that day (and thereafter). This date corresponds to 30th January 1337 A.D. a Thursday on which day the 14th tithi commenced 20 ghaṭikas (8 hours) after sunrise.

The usual imprecation is given at the end of the record.

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LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT, ARRANGED  
ACCORDING TO DYNASTIES AND DATES.



## LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT

Page in the Report	Inscription number in the Report	Date	Ruler
			GĀṆGA.
146	21	No date C. 9th Century A.D. ....	Satyavākya Rāchamalla II. ....
			HOYSALAS.
181	33	21st year of the Chālukya Vikrama era, Īśvara-1097 A.D.	Vinayāditya ....
158	27	Ś 1028 Vyaya-1106 A.D. ....	Ballāḷa I ....
152	25	Ś 1031 Virōdhi sam. Bhād. śu 3 —Aug. 1, 1109 A.D.	(Vishṇuvardhana?) ....
193	46	Ś 1065, Śubhakṛit, Śrāv. ba. 5 Monday-24th July, 1122 A.D.	Do ....
176	32	Ś 1063 Raudri sam. Āśviyuja śu. 15 Thursday-28th Sept. 1140 A.D.	Do ....
171	29	No date C. 12th Century A.D. ....	Bitṭidēva or Vishṇuvardhana.
183	84	Dundubhi Chaitra śu. 5 Monday (4th March 1142 A.D?)	Narasimha I ....
159	28	Ś 1086 Prabhava Pushya śu 14 Sōmavāra Uttarāyaṇa Sankra- maṇa-? 5th Jan. 1148 A.D.	Do ....
172	30	Śaka 1084 Chitrabhānu— 1162 A.D.	Do ....
150	24	Ś 1103 Plava Āshāḍha śu 12 Thurs- day (June 25, 1181 A.D.)	Ballāḷa II ....
135	17	Ś 1117 Rākshasa sam. Māgha śu 15 Vaḍḍavāra Uttarāyaṇa san- krānti (A.D. 15th Feb. 1196?)	Do ....
153	26	Ś 1118 (1196 A.D.) ....	Do ....
190	42	Prabhava sam. Vṛishabha māsa Amāvāsye Monday (?) 28th April 1207 A.D.	Do ....
125	10	Ś 1136 Bhāva sam. Vaiśākha śu 10 Monday (21st April 1214 A.D.)	Do ....

## ARRANGED ACCORDING TO DYNASTIES AND DATES.

## Contents and Remarks

Records the death of a warrior named Peggade Nāyaka, while fighting during a cattle raid in Kalgunḍipura.

States that the king set up the sluice for a tank and eulogises him.

Registers gifts to two Śiva temples, providing for the daily worship and other services including music both vocal and instrumental.

Describes the death of a warrior while fighting in Tagare-nāḍ.

Records the erection of a temple of Rāma by the heads of the village Ugune and some endowment to the priest who belonged to the Chalikyavamśa.

Registers grant to a Śiva temple erected by Bēṇṭeya Tippeya Nāyaka, a subordinate of the king. The king is said to have been residing at Hulluṇi-tirtha in Varadā-sangama in Banavasēnāḍ.

Records the death of Bēḍa-gauḍa, son-in-law of Masana-gauḍa of Koneril during a cattle-raid.

Records that certain subordinates induced Hoysaḷadēva to make a grant for the services of the god Mallikārjuna below the tank Bidirakere.

Records that Biṭṭibōva, a subordinate of Narasimha set up the God Biṭṭīśvara at Bēlūr and made a grant of lands to this god and to God Jagatīśvara also.

Records that certain gauḍas made a gift of lands for the services and daily worship of the God Annatēśvara at Tagare.

Records the gift of a village in Baḷavināḍu for the services of the God Chennakēśava at Bēlūr? by Vira Ballāḷa II.

Records that Jayagoṇḍa Nāyaka, Mācheya Nāyaka and Chikka-gauḍa of Hoḷalakere made a gift of lands for services of Mūlasthāna Śiva temple at that village.

Records that Sāmantā Māra, a subordinate, created an agrahāra and also set up the God Chennakēśava at Yelahanka. He constructed two tanks called Sāvanta Samudra and Brahma Samudra and granted also 10 gadyāṇas from the income of the village Matti.

Records that a certain Ankakkāmuṇḍan set up a perpetual lamp in the temple of Dēsinātha at Ālūr.

Records that Ghaṇṭeya Siṅga constructed a tank in the name of Māchi Dēva, his father. He got also a Sōmanātha temple constructed and made a grant of land for its services.



## List of Inscriptions published in the Report

Page in the Report	Inscription number in the Report	Date	Ruler
188	40	Ś 1149 Vyaya Bhād. śu 1, Monday -24th August, 1226 A.D.	Narasimha II ....
124	9	Ś 1181 Kālayukti sam. Phālguna śu. 1 (26th Jan. 1259 A.D.)	Narasimha III ....
186	37	C. close of the 12th Cent. ....	Vīra Ballāla II ....
187	39	Prajōtpatti Chaitra śu. 1 Bṛihavāra (12th March 1271 A.D.)	Narasimha III ....
147	23	Ś 1199 Dhātu, Jyeshtha ba. 9 Vaḍḍavāra (6th June 1276 A.D.)	Do ....
189	41	Ś 1198 Dhātu, Māsi ba. 30 Thursday (4th Feb. 1277 A.D.)	Do ....
200	49	C. 14th Century ....	(Ballāla III ?) ....
142	18	Ś 1211 Virōdhi sam. Mārgasīra ba. 10 Śu (9th December 1289 A.D.)	Narasimha III ....
199	48	No date ....	Ballāla III ....
196	47	Ś 1225, Śobhakṛit Chaitra ba. 1 (April 3, 1303 A.D.).	Do ....
174	31	No date, C. 1310 ....	Do ....
201	51	Bhāva, 1334 A.D. ....	Do ....
202	52	Ś 1258, Dhātu, Māgha ba. 14, Bṛi. Śivarātri, (30th January 1337 A.D.).	Vīra Ballāla III ....
			VIJAYANAGARA.
146	22	Ś 1436, Bhāva sam. Āśvīyujā śu 10 (September 28th 1514 A.D.).	Kṛishnarāya ....
191	43	Ś 1473, Virōdhikṛit Jyeshtha śu 10 (May 15, 1551 A.D.)	Sadāśivarāya ....

arranged according to Dynasties and Dates—*contd.*

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### Contents and Remarks

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Records a grant of land for the Viśvanātha temple.

Records the death of a warrior Sōvīyanāyaka, Chief of the village of Chikkagoṇḍi.

Appears to record some grant of land.

Records repairs to a Jaina Basti by Bācheya Daṇṇāyaka.

Describes an attack on Dorasamudra, the Hoysaḷa capital, by the Sevūṇa general Saḷuva Tikama. A warrior named Khaṇḍeya Rāya Rāṇeya is stated to have fought hard on the side of the Hoysaḷas and died in the battle.

Registers some grant of land at Ālūr for services of God Arkēśvara.

Records the grant of the sthāna or place of a trustee in the Janārdana temple at Narasamaṅgala.

Records that the Mahājanas of Nāgavēdi along with Śivaneyadaṇṇāyaka made a grant of lands for services of illuminations, food offerings, and perpetual lamps of Bammēśvara at Nāgavēdi.

Records the gift of some wet and dry lands by the minister Perumāḷa Dēva Daṇṇāyaka for services in the temple of Janārdana in Narasamaṅgala.

Records the setting up of God Varadarāja by Mādhava Daṇṇāyaka, Governor of Padīnālkunād at Terakaṇāmbi.

Records a battle at Maḍavaḷḷi between the forces of the Hoysaḷa King Ballāḷa III and the army of the Sēuṇa King Sankama.

Records the gift of a rice land for the God Rāmanātha of Narasamaṅgala by the minister Mahāpradhāna Kēteya Daṇṇāyaka.

Registers that some subordinates of the King Vīra Ballāḷa III, during their rule over Torenād, made a grant of the village Narasamaṅgala with all its revenues for the service of the God Rāmanātha of that place.

Records the setting up of the Garuḍastambha in the Chennakēśava temple at Bēlūr by a subordinate of Kṛishṇarāya named Jakkanṛipa, son of Timma.

Registers the grant of the village Uḍiyagāla, situated in Hadināḍu-sīme by Timma-rāja Arasu of Nandyāla.

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## List of Inscriptions published in the Report

Page in the report	Inscription number in the report	Date	Ruler
			MISCELLANEOUS.
185	36	Vikāri, Phāl. ba. 11, Monday—20th February 1240 A.D.?	....
133	14	Vikrama Bhād. ba. 14th Tuesday— 24th September 1280 A.D.?	....
134	15	Ś 1216 Vijaya, Māgha śu. 11, Vaḍḍavāra—Saturday, 9th January 1294 A.D.	....
134	16	Śōbhakritu, Mārg. śu. 1, Monday— 9th December 1303 A.D.?	....
132	13	Sādhāraṇa, Phāl. śu. 5 Thursday —25th March 1311 A.D.?	....
121	3	C. 15th Century. ....	....

arranged according to Dynasties and Dates—*concl'd.*

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### Contents and Remarks

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A viragal recording the exploits and death of a warrior named Benakaya Sāhaṇi in a battle at Hirikere with the Āreyas.

Records the death of one Mallayya of Halkūr while fighting at the entrance of the village.

Records the death of Bayichayya while fighting against an attack by robbers on the road to Arasiyakere.

Viragal recording that a certain Māliya Jakkagaḍa fought and died during a cattle raid at Halkūr.

Records the death of Malli Seṭṭi and others of Hiriya-begeṇe and while defending the cattle of the place.

Merely mentions the name of Śankara Bhārati, a Śringeri Pontiff (?) It shows that this guru resided at Kaṇikaṭṭe for some time.

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## APPENDIX 'A'.

## CONSERVATION OF MONUMENTS.

*During the year 1936-37.**(Based on the Annual Report of the Government Architect, Bangalore.)*

The Government Architect and his Assistant toured in several districts and inspected in all 30 monuments. The local officers in charge of the monuments were instructed then and there to rectify the defects and damages noticed in the monuments and to keep the premises perfectly clean and tidy.

**Inspection of Monuments.**

Renovation work of the temples at Bēlūr and Halebidu was carried on systematically and a sum of Rs. 35,000 was spent for the work during the year. Proposals for the renovation of the following monuments were also received during the year and were scrutinised :—

**Renovation.**

- (i) Temples and Bastis at Sāligrāma.
- (ii) Venkaṭaramaśaṣvāmi temple at Ālambgiri.

On the question of reclassification of monuments, Government ordered that suitable rules should first be framed under the Ancient Monument Preservation Regulation before any classification can be attempted, and directed that the Director of Archaeology, the Muzrai Commissioner and the Chief Engineer should form members of the Committee for this purpose. The Committee was not, however, able to meet during the year.

**Reclassification of Ancient Monuments.**

A statement of expenditure incurred during the year for the repairs and maintenance of Ancient Monuments is appended.

**Expenditure on Conservation.**

STATEMENT SHOWING THE EXPENDITURE INCURRED FOR THE  
REPAIR AND MAINTENANCE OF ANCIENT MONUMENTS IN  
THE STATE DURING THE YEAR 1936-37.

			Amount of estimate sanctioned.			Amount spent.		
			Rs.	a.	p.	Rs.	a.	p.
HASSAN DISTRICT.								
Arsikere	...	Īśvara temple	...	620	0 0	581	8 0	
Haḷebīḍ	...	Kēdārēśvara temple	...	100	0 0	92	6 0	
Mañjarābād	...	Fort	...	1,000	0 0	411	0 0	
KOLAR DISTRICT.								
Nandi	...	Bhōga-Nandīśvara temple	...	181	0 0	176	0 0	
"	...	Yōga-Nandīśvara temple	...	170	0 0	170	0 0	
BANGALORE DISTRICT.								
Dodḍaballāpur	...	Ghāṇī Subrahmanya temple	...	4,409	12 6	3,824	9 0	
Hoskote	...	Monuments	...	390	0 0	...		
Ānekal	...	Do	...	1,985	12 0	348	15 0	
Dēvanhalli	...	Do	...	332	0 0	...		
Nelamaṅgala	...	Do	...	120	0 0	...		
Chennapaṭṇa	...	Do	...	804	0 0	591	0 0	
SHIMOGA DISTRICT.								
Bhadrāvati	...	Lakshmīnarasimhasvāmī temple	...	5,854	0 0	2,669	0 0	
Keḷadi	...	Rāmēśvara temple	...	3,200	0 0	2,515	0 0	
Ikkēri	...	Aghōrēśvara temple	...	1,314	0 0	493	0 0	
Belgāvi	...	Gaṇḍabhēruṇḍa Pillar	...	2,500	0 0	1,135	0 0	
Talgunda	...	Pranavēśvara temple	..	1,500	0 0	1,448	0 0	
Udri	...	Lakshmīnarasimha temple	...	900	0 0	831	0 0	
KADUR DISTRICT.								
Amritāpūr	...	Amṛitēśvara temple	...	115	0 0	110	0 0	
Devanūr	...	Lakshmīkāntasvāmī temple	...	280	0 0	105	0 0	
CHITALDRUG DISTRICT.								
Heggere	...	Jain Basti	...	20	0 0	20	0 0	
Moḷakālmūru	..	Aśōka Inscriptions	...	60	0 0	60	0 0	



MONUMENTS, ETC., INSPECTED BY THE DIRECTOR OF  
ARCHÆOLOGY AND HIS ASSISTANTS.

*During the year 1936-37.*

(Asterisk denotes Protected Monuments.)

MYSORE DISTRICT.

<i>Taluk.</i>	<i>Village.</i>	<i>Monuments, etc.</i>
Heggadadēvanakōṭe	Maṭakēri	... Rāmēśvara temple
	Heggadadēvanakōṭe	... Ancient site Sōmēśvara temple Varadarājasvāmi temple
	Kittūr	... Rāmēśvara temple Jain Basti Ancient site of Kirtipura
	Sargūr	... Sōmēśvara temple Lakshmīnārasimha temple
	Muḷḷūru	... Lakshmīkāntasvāmi temple
	Guṇḍlupet	... Kōṭekere
	Rāghavāpura	... Vēṇugōpāla temple Other temples Lakshmīnārāyaṇa temple
	Haṭṭaḷa	... Rāmēśvara temple Varadarāja temple
	Himavad-Gōpālasvāmi Hill	... Gōpālasvāmi temple
	Guṇḍlupet	... *Vijayanārāyaṇa temple *Rāmēśvara temple *Paravāsudeva temple
Chāmarājānagar	Triyambakapura	... Triyambakēśvara temple
	Terakaṇāmbi	... Lakshmi Varadarājasvāmi temple Gōpālasvāmi temple Āṇjaneya temple
	Huliganamaraḍi	... Veṅkaṭaramaṇasvāmi temple
	Narasatnaṅgala	... Rāmēśvara temple and surrounding structures
	Haradanahaḷli	... Anilēśvara temple Gōpālakṛishṇa temple
	Veṅkaṭayyanachattra	... Veṅkaṭēśa temple
	Haraḷakōṭe	... Ancient site of Maṇipura Fort Āṇjanēya temple Janārdana temple Virabhadra temple

	Chāmarājanagar	...	*Janana Maṇḍapa *Chāmarājēśvara temple
	Hōmma	...	Janārdanasvāmi temple Rāmēśvara temple Bhīmēśvara temple
	Haḷe-Ālūr	...	Dēśēśvara temple Arkēśvara temple Viṣṇu temple
Seringapatam	... Seringapatam	...	*Swinging Arch

## SHIMOGA DISTRICT.

Shimoga	... Bhadrāvati	...	*Lakshmīnarasimha temple
Chennagiri	... Chennagiri	...	Kētēśvara temple Hill Fort Kallu-maṭha
	Sūlekere	...	Siddhēśvara temple
	Kere-Bīlachi	...	Ancient site
	Sante-Bennūr	...	Old and Modern temples *Musafirkhana *Hoṇḍa
Honnāḷi	... Honnāḷi	...	Mallikārjuna temple *Fort
	Kuruvadagaḍḍe	...	Rāmēśvara temple

## CHITALDRUG DISTRICT.

Harihar	... Nandi-Tāvare	...	Amṛtaliṅgamāṇikēśvara temple
	Nandiguḍi	...	Īśvara temple
	Harihar	...	*Hariharēśvara temple



## APPENDIX 'B'.

List of Photographs taken during the year 1936-37.

Serial No.	Size	Description	View	Village	District
1	8½"×6½"	Rāmēśvara temple ...	Pārvati ...	Matakeri ...	Mysore
2	6½"×4½"	Do ...	Gaṇēśa ...	Do ...	do
3	Do ...	Do ...	Interior view ...	Do ...	do
4	Do ...	Do ...	Śaṅkaranārāyaṇa ...	Do ...	do
5	Do ...	Do ...	Durgā ...	Do ...	do
6	8½"×6½"	Varadarāja temple ...	Varadarāja ...	Heggadade-vankōṭe.	do
7	6½"×4½"	Do ...	South-west view ...	Do ...	do
8	Do ...	Do ...	North wall ...	Do ...	do
9	8½"×6½"	Rāmēśvara temple ...	South-west view ...	Kittūr ...	do
10	Do ...	Do ...	Interior view ...	Do ...	do
11	Do ...	Do ...	Mahishāsūramardhinī ...	Do ...	do
12	Do ...	Do ...	West doorway ...	Do ...	do
13	6½"×4½"	Do ...	Annapūrnā figure ...	Do ...	do
14	Do ...	Do ...	Metallic images ...	Do ...	do
15	Do ...	Do ...	Front doorway ...	Do ...	do
16	Do ...	Do ...	Bull ...	Do ...	do
17	8½"×6½"	Do ...	Lion pillar ...	Do ...	do
18	Do ...	...	Garagasa ...	Do ...	do
19	Do ...	Lakshmīkānta temple.	Lakshmīkānta ...	Mullūr ...	do
20	6½"×4½"	Do ...	South-west view ...	Do ...	do
21	Do ...	Do ...	Dīpastambha ...	Do ...	do
22	Do ...	Do ...	Utsavavīgraha (Metallic figure).	Do ...	do
23	8½"×6½"	Lakshmīnārāyaṇa temple.	Lakshmīnārāyaṇa ...	Rāghavāpura	do
24	Do ...	Do ...	Viśhvaksena ...	Do ...	do
25	6½"×4½"	Do ...	South-west view ...	Do ...	do
26	Do ...	Do ...	North-west view ...	Do ...	do
27	Do ...	Do ...	Water spout ...	Do ...	do
28	Do ...	Do ...	Stone steps ...	Do ...	do
29	Do ...	Varadarāja temple ...	Varadarāja ...	Haṅgaḷa ...	do
30	Do ...	Do ...	North wall ...	Do ...	do
31	8½"×6½"	Gōpālasvāmi temple ...	Gōpālasvāmi ...	Himavād-Gōpālasvāmi hill.	do
32	Do ...	Do ...	Metallic image ...	Do ...	do
33	6½"×4½"	Rāmēśvara temple ...	Side view ...	Gundlupet...	do
34	8½"×6½"	Triyambakēśvara temple.	South-east view ...	Triyambakapura.	do
35	Do ...	Do ...	Subramhaṇya and Hanumān.	Do ...	do
36	6½"×4½"	Veṅkaṭaramaṣasvāmi temple.	South-east view ...	Huligana-maraḍi.	do
37	12"×10"	Rāmēśvara temple ...	Do ...	Narasa-maṅgaḷa.	do
38	10"×8"	Do ...	West view ...	Do ...	do
39	Do ...	Do ...	South view ...	Do ...	do
40	Do ...	Do ...	North view ...	Do ...	do
41	8½"×6½"	Do ...	Back view ...	Do ...	do
42	Do ...	Do ...	Side view ...	Do ...	do

APPENDIX B.—*contd.*

Serial No.	Size	Description	View	Village	District
43	8½" × 6½"	Rāmēśvara temple	South-east view	Narasa-mangala.	Mysore
44—45	Do	Do	Mahishāsura-mardhinī	Do	do
46	Do	Do	Ceiling	Do	do
47	Do	Do	Vishṇu figure	Do	do
48	Do	Do	Paraśurāma figure	Do	do
49	6½" × 4½"	Do	Pillars in Navaraṅga	Do	do
50	Do	Do	Stone image in Navaraṅga	Do	do
51	Do	Do	Doorway (front)	Do	do
52	Do	Do	North view of tower	Do	do
53	Do	Do	Stone figure	Do	do
54	Do	Do	Bull	Do	do
55	Do	Do	Linga	Do	do
56	8½" × 4½"	Saptamātrikā temple.	Images	Do	do
57—63	6½" × 4½"	Do	Do	Do	do
64	8½" × 6½"	Gōpālākṛishṇa temple.	Gōpālākṛishṇa	Haradana-halli.	do
65	Do	Do	Metallic figures	Do	do
66	Do	Anilēśvara temple	Doorway	Do	do
67	6½" × 4½"	Venkaṭaramaṇa temple	Dipastambha	Haralakote.	do
68	Do	Virabhadra temple	Virabhadra	Do	do
69	12" × 10"	Arkēśvara temple	Central ceiling	Hale-Ālār	do
70—71	10" × 8"	Do	Pillar in Navaraṅga	Do	do
72—76	8½" × 6½"	Do	Do	Do	do
77	Do	Do	Doorway	Do	do
78—79	Do	Do	Panels	Do	do
80—95	Do	Do	Pillar in front of maṇṭapa	Do	do
96	Do	Do	Front view	Do	do
97—98	Do	Do	Pillars	Do	do
99	6½" × 4½"	Dēśēśvara temple	Pillar in front of maṇṭapa	Do	do
100	Do	Do	Mahishāsura-mardhinī	Do	do
101	Do	Do	Saptamātrikā group	Do	do
102	8½" × 6½"	Lakshmīnarasimha temple.	South-east view	Bhadravati.	Shimoga.
103	Do	Hill	North-west view	Channagiri.	do
104	6½" × 4½"	Do	Bēṭe-Ranganātha	Do	do
105	12" × 10"	Tank	View	Sulekere	do
106	6½" × 4½"	Siddhēśvara temple	South-east view	Do	do
107	Do	Do	Interior view	Do	do
108	10" × 8"	Hoṇḍa and Musafir-khana.	View from North-east	Santebennur	do
109—110	8½" × 6½"	Hoṇḍa and Tower	Do	Do	do
111	6½" × 4½"	Hoṇḍa and base of a pillar representing Gaṇḍabhērūṇḍa bird.	...	Do	do
112	Do	Fort gate and wall	...	Honnali	do
113	Do	Īśvara temple	Sūrya	Do	do
114	8½" × 6½"	Rāmēśvara temple	Saints	Kuruvada-gaḍḍe.	do
115	Do	Īśvara temple	Central ceiling	Nanditāvare.	do
116	Do	Do	Kēśava figure	Do	do
117	Do	Do	Doorway	Nandigudi	do
118	6½" × 4½"	Do	Dvārapāla	Do	do



APPENDIX B.—*concl'd.*

Serial No.	Size	Description	View	Village	District
119	8½" × 6½"	Hariharēśvara temple.	Harihara	Harihar	Chitaldrug.
120	Do	Chennakēśava temple.	Kēśava	Bēlūr	Hassan.
121—122	Do	Do	New image of Garuḍa, front view.	Do	do
123—124	Do	Do	New image of Garuḍa, side and back.	Do	do
125	10" × 8"	Do	Plan (portion)	Do	do
125	12" × 10"	Do	Plan	Do	do
126	Do	Bhērundēśvara image (new).	Front	...	...
127—128	6½" × 4½"	Do	Do	...	...
129	Do	Do	Back	...	...
130	12" × 10"	Halmiḍi stone inscription of Kākutsthavarma.	...	...	...
131	10" × 8"	Do	...	...	...
132	6½" × 4½"	Vijayanagar Centenary pillar.	...	...	...
133—136	12" × 10"	Swinging arch at Serīngapatam.	...	...	...
137	10" × 8"	Stone inscription of the Gaṅga king Satyavākya, Tāṇḍya, Nanjangud Taluk.	...	...	...
138	8½" × 6½"	Punch marked coins.	Obverse	...	...
139	Do	Do	Reverse	...	...
140	10" × 8"	Photograph of Tippu Sultan (in Zanana).	...	...	...

## APPENDIX "C".

## List of Drawings prepared during the year 1936-37.

1.	Rāmanāthapūr	...	Rāmēśvara temple	...	Ground plan.
2.	Kūḍli	...	Rāmēśvara temple	...	Do
3.	Gorūr	...	Trikūṭēśvara temple	...	Do
4.	Mañjarābad	...	Hill fort	...	Guide map (sketch).
5.	Nagar	...	Hill fort	...	Do
6.	Marle	...	Chennakēśava temple	...	Ground plan.
7.	Do	...	Siddhēśvara temple	...	Do
8.	Mullūr	...	Lakshmikānta temple	...	Do
9.	Kittūr	...	Lakshmikānta temple	...	Guide map.
10.	Heggaḍadevankōṭe	...	Varadarājasvāmi temple	...	Ground plan.
11.	Santebennūr	...	Pond	...	Do
12.	Chennagiri	...	Kētēśvara temple	...	Do
13.	Gopālasvāmī hill	...	Gōpāla temple	...	Do
14.	Nagar	...	Dēvagaṅga ponds	...	Do

## APPENDIX "D".

List of books acquired for the Library of the Office of the Director of Archæological Researches in Mysore, Mysore, during the year 1936-37.

Sl. No.	Title of the book	Remarks
1	Ārōgya, its Jñāna and Sādhana by J. A. Isvaramurti.	Received from the Registrar, University of Mysore, Mysore.
2	The Mahābhārata by Dr. V. Raghavan M.A., Ph.D.	Purchased.
3	Annual Bibliography of Indian Archæology for the year 1934, Kern Institute, Leyden.	Sent in exchange by the Secretary, Kern Institute, Leyden.
4	Annual Report of the Rajaputana Museum for 1935.	Presented by the Government of India.
5	Annual Report of the Travancore Archæological Department, 1110 M. E.	Presented by the Superintendent of Archæology, Trivandrum.
6	Epigraphia Indica, Vol. XXII, Part V, 1934 January.	Presented by the Government of India.
7	Annual Report of the Watson Museum for 1935-36.	Presented by the Honorary Secretary, Watson Museum, Rajkot.
8	The Mysore University Calendar for 1935-36, Vol. I.	Presented by the Registrar, University of Mysore.
9	Do Vol II.	Do do
10	Pamparāmāyada Sangraha by Āsthāna Mahāvidvān T. Srinivasaraghavachar and D. L. Narasimhachar, M.A.	Do do
11	Question Papers of the Mysore University Examinations for 1936.	Do do
12	The Story of the Stupa by A. H. Longhurst	Presented by the Archæological Commissioner for Ceylon, Colombo.
13	Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum by N. K. Bhattasali.	Presented by the Curator, Dacca Museum, Dacca.
14-15	Annual Report of the Mysore Archæological Department for the year 1933.	Presented by the Director of Archæological Researches in Mysore.
16	Acoustics by R. K. Visvanathan, B.A.	Presented by the Registrar, Annamalai University.
17	Tattvabindu with Tattvavibhāvana by V. A. Ramaswamy Sastri.	Do do
18	Svarasiddhānta Candrika by Srinivasayajvan	Do do
19-20	Picturesque Mysore (Printed at the Government Press, Bangalore 1936).	Presented by the Government of Mysore.
21	Indian Pictorial Art as developed in Book-Illustrations by Dr. Hirananda Sastri, M.A., M.O.L., D.Litt—Gaekwad's Archæological Series, No. I.	Presented by the Archæological Department, Baroda.
22	Epigraphia Indica, Vol. XX, Part VI (April 1934)	Presented by the Government of India Archæological Department.
23	Epigraphia Zeylanica by S. Paranavitana, Vol. IV, Part 3.	Presented by the Archæological Commissioner, Ceylon.
24	Annual Report of the Archæological Department of the Cochin State for 1934-35.	Presented by the Government Archæologist, Trichur.
25	Annual Report of the Curzon Museum of Archæology for the year ending with 31st March 1936.	Presented by the Curator, Curzon Museum of Archæology, Muttra.
26	Epigraphia Indica, Vol. XXII, Part VII, July 1934	Presented by the Government of India Archæological Department.
27	The Report on the Twelve Copper-plate inscriptions found at Ghumli, Nawanganar State.	Mahamahopādhyaya Harishankar Hathibhai Sastri, Jamnagar.
28	Patna-Gaya Report, Vol. I—Introduction and Books I and II by Buchanan.	The Curator, Bihar and Orissa Research Society, Patna.



APPENDIX D—*contd.*

Sl. No.	Title of the book	Remarks
29	Patna-Gaya Report, Vol. II, Books III—IV, Appendices and Maps by Buchanan.	The Curator, Bihar and Orissa Research Society, Patna.
30-31	Annual Report of the Mysore Archæological Department for 1934	Presented by the Director of Archæological Researches, Mysore.
32	Karnāṭaka Mahābhārata, Drōpa Parva Vol. VIII (Kumaravyāsa).	Presented by the Curator, Government Oriental Library, Mysore.
33	Annual Report of the Archæological Survey of India for 1930-34 Part I, Section I—III.	Presented by the Government of India Archæological Department.
34	Annual Report of the Archæological Survey of India, for 1930-34 Part II, Sections IV—IX.	Presented by the Government of India Archæological Department.
35	Dr. S. Krishnaswami Aiyangar's Commemoration volume.	Purchased.
36	Memoirs of the Archæological Survey of India, No. 49, Bijapur Inscriptions by Dr. M. Nazim.	Presented by the Government of India Archæological Department.
37	The Museums of India by S. F. Markham and H. Hargreaves	Presented by the Museums Association, London.
38	List of Archæological Photo-Negatives, Part II—Corrected upto 31st March 1935—stored in the Office of the Director-General of Archæology in India, Simla.	Presented by the Government of India Archæological Department.
39	The Mysore Tribes and Castes, Appendix (Index and Bibliography).	Presented by the Curator, Government Oriental Library, Mysore.
40	Śrī Mahābhārata of Kaḷale Virarajiah by N. K. Venkatesam Pantulu of Anantapur—Sabha-parvamu.	Presented by the author.
41	Śrī Mahābhārata of Kaḷale Virarajiah by N. K. Venkatesam Pantulu of Anantapur—Bhīṣma-parvamu.	Do
42	The Annual Report of the Baroda Archæological Department for 1934-35.	Presented by the Director of Archæology, Baroda.
43	Gaekwad's Archæological Series, No. II—The Asokan Rock at Girnar by Dr. Hirananda Sastri.	Do do
44	List of Archæological Photo negatives, Part I, Corrected upto 31st March 1935.	Presented by the Government of India Archæological Department.
45	A Hand Book of Gwalior by M. B. Garde (1936).	Presented by the Superintendent of Archæology, Gwalior.
46	Publications of the Washington University in Anthropology Vol. I, No. 2—The Distribution of Kinship systems in North America.	Presented by the University of Washington [Library].
47	Publications of the Washington University in Anthropology—Vol. I, No. 3—An analysis of Plains Indian Parfleche decoration.	Do
48	Publications of the Washington University in Anthropology—Vol. I, No. 4 Klallam Folk Tales.	Do
49	Publications of the Washington University in Anthropology—Vol. I, No. 5 Klallam Ethnography.	Do
50	Publication of the Washington University in Anthropology—Vol. II, No. 1—Adze, Canoe, and House types of the North-west coast.	Do
51	Publications of the Washington University in Anthropology—Vol. II, No. 2—The ghost dance of 1870 among the Kalmath of Oregon.	Do

APPENDIX D—*contd.*

Sl. No.	Title of the book	Remarks
52	Publications of the Washington University in Anthropology—Vol. II, No. 3—Some tales of the Southern Puget Sound Salish.	Presented by the University of Washington [Library.
53	Publications of the Washington University in Anthropology—Vol. II, No. 4—The middle Columbia Salish.	Do
54	Publications of the Washington University in Anthropology—Vol. II, No. 5—A further analysis of the first Salmon Ceremony.	Do
55	Publications of the Washington University in Anthropology—Vol. II, No. 6—North-west Sahaptin texts, 1.	Do
56	Publications of the Washington University in Anthropology—Vol. III, No. 1—Growth of Japanese children born in America and in Japan.	Do
57	Publications of the Washington University in Anthropology—Vol. III, No. 2—Mythology of Southern puget sound.	Do
58	Publications of the Washington University in Anthropology—Vol. III, No. 3—Wishram Ethnography.	Do
59	Publications of the Washington University in Anthropology—Vol. IV, No. 1—The Indians of Puget sound.	Do
60	Publications of the Washington University in Anthropology—Vol. IV, No. 2—A sketch of Northern Sahaptin Grammar.	Do
61	Publications of the Washington University in Anthropology—Vol. IV, No. 3—Plains Indian Parfleche Designs.	Do
62	Publications of the Washington University in Anthropology—Vol. V. The Sanpoil and Nespelem: Salishan Peoples of North-eastern Washington.	Do
63	Publications of the Washington University in the Social Sciences—Vol. I, No. 1—Studies in Matriculation statistics intelligence ratings and scholarship records at the University of Washington.	Do
64	Publications of the Washington University in the Social Sciences—Vol. I, No. 2—Causation and the Types of Necessity.	Do
65	Publications of the Washington University in the Social Sciences—Vol. II, No. 1—Tiberius Caesar and the Roman Constitution.	Do
66	Publications of the Washington University in the Social Sciences—Vol. II, No. 2—The logical influence of Hiegel on Marx.	Do
67	Publications of the Washington University in the Social Sciences—Vol. II, No. 3—A scale of individual tests.	Do
68	Publications of the Washington University in the Social Sciences—Vol. III, No. 1—A study of mobility of population in Seattle.	Do



APPENDIX D—*concl.*

Sl. No.	Title of the book	Remarks
69	Publications of the Washington University in the Social Sciences—Vol. III, No. 2—History and development of common school legislation in Washington.	Presented by the University of Washington [Library.
70	Publications of the Washington University in the Social Sciences—Vol. IV, No. 1—John III, Duke of Brabant and the French Alliance, 1345-1347.	Do
71	Publications of the Washington University in the Social Sciences—Vol. V, No. 1—Suicides in Seattle, 1914 to 1925 (An Ecological and Behavioristic study).	Do
72	Publications of the Washington University in the Social Sciences—Vol. V, No. 2—Pupil mobility in the public schools of Washington.	Do
73	Publications of the Washington University in the Social Sciences—Vol. V, No. 3—The Unemployed Citizens' League of Seattle.	Do
74	Publications of the Washington University in the Social Sciences—Vol. V, No. 4—County Finances in the State of Washington with particular attention to the financial problems of county welfare activities and unemployment relief.	Do
75	Publication of the Washington University in the Social Sciences—Vol. VI, No. 1—History of Common School Education in Washington.	Do
76	Publications of the Washington University in the Social Sciences—Vol. VII, No. 1—Utah and the Nation.	Do
77	Publications of the Washington University in the Social Sciences—Vol. VIII, No. 1—The cost of Municipal operation of the Seattle Street Railway.	Do
78	Publications of the Washington University in the Social Sciences—Vol. VIII, No. 2. (A plan for regional administrative districts in the Washington State.)	Do
79	Publications of the Washington University in the Social Sciences—Vol. IX, No. 3—An introduction to some problems of Australian Federalism.	Do
80	South Indian Inscriptions (texts), Vol. VIII, Miscellaneous inscriptions from the Tamil, Malayalam, Telugu and Kannada Countries.	Presented by the Superintendent, Epigraphical Survey, Madras.
81	The Coinage and Meteorology of the Sultans of Delhi by H. Nelson Wright.	The Government of India.
82	Kannada Kaipidi, Vol. I (1936)	The Registrar, University of Mysore.
83	Archaeological remains and excavations at Bairat by Rai Bahadur Daya Ram Sahni, C.I.E., M.A.	The Director of Archaeology, Jaipur.

## APPENDIX 'E.'

## Statement of Expenditure for the year 1936-37.

				Rs.	a.	p.	Rs.	a.	p.
Salaries—									
Director's Allowance (Rs. 50 per month)	...	...	...	600	0	0			
Assistant to the Director (200-20-300)	...	...	...	3,600	0	0			
Architectural Assistant (200-20-300 half)	...	...	...	1,800	0	0			
Establishment	...	...	...	6,210	11	0			
Watchman for excavation area	...	...	...	55	0	0			
							12,265	11	0
Travelling Allowance	...	...	...				778	11	0
Office Expenses—									
(i) Contingencies	...	...	...	699	15	6			
(ii) Museum	...	...	...	250	0	0			
(iii) Printing charges	...	...	...	2,075	14	0			
(iv) Clothing to menials	...	...	...	...					
(v) Furniture	...	...	...	...					
(vi) Photographs for sale	...	...	...	185	0	0			
							3,210	13	6
Library	...	...	...				11	11	8
Receipts remitted to the Treasury—									
(Sale proceeds of publications	...	...	...	367	7	0			
Do photographs	...	...	...	149	6	0			
Do unserviceable articles	...	...	...	9	8	4			
							526	5	4
Grand Total	...						16,793	4	6





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